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contents

NOVEMBER/DECEMBER 2008









FEATURES

on the cover
Photographer Geraldine Bruneel captures the essence of landscape architect Vladimir Djurovic's design that renders a landscape in Lebanon endless. Story on page 70.

CLOCKWISE FROM LEFT: GERALDINE BRUNEEL; WILLIAM GEDDES; JASON LISKE; RICHARD FELBER


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contents



54



30



102



48



42

DEPARTMENTS

For more, go to gardendesign.com.

CLOCKWISE FROM TOP LEFT: MARION BRENNER; J. PAUL MOORE; COURTESY MESA ARTS CENTER; CHELSEA STICKEL; COURTESY FIRE FEATURES

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from the editors

WINDOW ON THE FUTURE

DURING MY YEARS AS EDITOR IN CHIEF OF *GARDEN DESIGN*, THE BEST PART of the job — other than, of course, the stimulating discourse of my editorial colleagues — was working with the American Society of Landscape Architects to develop the residential design awards program that now highlights this issue. Earlier this year I again had the privilege of serving on the jury to choose the 2008 winners. It was great to note the growth in the program since *Garden Design* joined the partnership; the residential category now has the second-highest number of entries in ASLA's professional-design competition. Again I was pleased to experience what seems like a graduate course in landscape architecture, taught by fellow jurors/oracles at the top of the field, such as Warren T. Byrd Jr. and Steve Martino this year, Richard Haag, Andrea Cochran, Pamela Burton, Raymond Jungles, Ken Smith, Todd Johnson and other inspiring folks in previous years. Where else besides the ASLA jury room would I hear about the ancient Greeks' principles of design? And just as important, I couldn't wait to get the lowdown on what the jurors really think: "Looks like the Flintstones created this garden"; "Texas vernacular gone nuts"; "Hedge-fund managers have to live somewhere."



SAMUEL L. BROWN

As you will see in this issue, what the ASLA/*Garden Design* winners really offer is a window into the future — the direction of landscape design from role-model gardens. Among a number of noteworthy trends spotted: Outdoor kitchen and entertaining areas continue to spread far and wide, including Lebanon (page 70) — isn't it nice to see that the U.S. can export something more worthwhile than Big Macs? Also, sustainability is almost a given now, part of the DNA of any good design, as in Ron Lutsko Jr.'s Idaho landscape (page 54), which won an Award of Excellence for the way the Rocky Mountains and native grasses and wildflowers sweep right down to the patio. I have to point out a trend: a move away from grandiosity and toward functionality and enjoyment of the natural world, even where real estate is as precious as it is in Malibu (page 82).

More than anything else, what I saw in the judging and what you will see in our presentation of the winners is a trend toward creating gardens as refuges for serenity and contemplation, even in notably nonserene places like Brooklyn, Lebanon, Beijing or next to a busy southern California highway. It's just what the world needs now and in the future, don't you think? — **Bill Marken, Editor Emeritus**

Write to us at editor@gardendesign.com.

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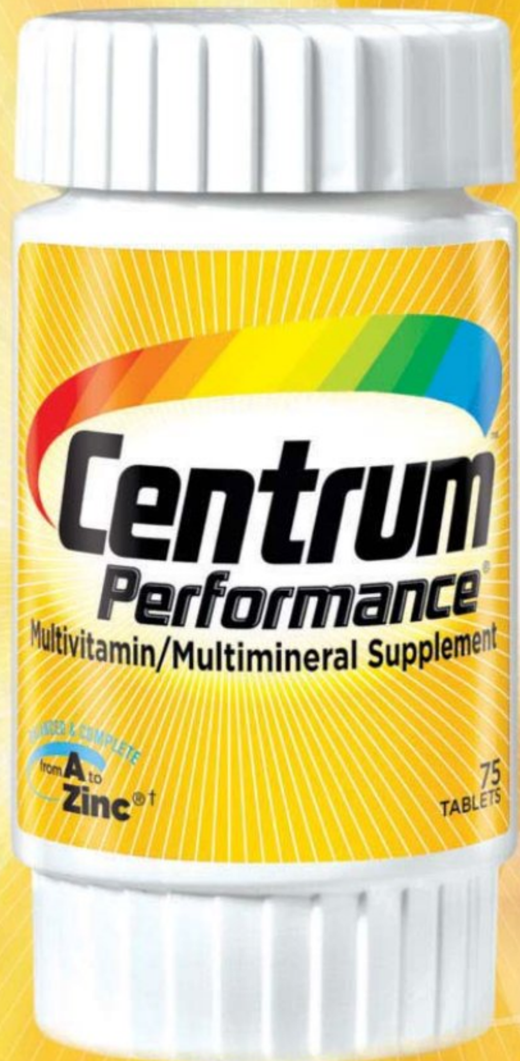
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contributors

PICKING FAVORITES

THE STAFF AND CONTRIBUTORS WHO CREATED THIS ISSUE SHARE THEIR VISION OF THE ELEMENTS THAT COMPOSE A WINNING GARDEN

➤ **William Geddes**, *photographer*, Dunescaping, p. 60: "A winning garden is not just about the flowers. Most interesting for me are gardens that have been designed around challenging or quirky environments. If a great design can be pulled off in that situation, the garden will have a personality all its own."





◀ **Damaris Colhoun**, *writer*, Style, p. 38: "A winning garden is one that does not ignore its location. A fussy English garden in Northern California seems contrived. I like gardens that consider and reflect all the systems, such as the soil, rain and geography that support it."







▲ **Cara Greenberg**, *writer*, Dunescaping, p. 60: "To me, a winning garden is one you can't get enough of, one you have to tear yourself away from that provides wonder in all seasons: lots of early bulbs to welcome spring, lushness and shade in the summer, dramatic tree and shrub color in fall, shape and structure under the snow."

▲ **Donna Reiss**, *art director*: "What really captures my attention is a garden with a great sense of geometry and vibrant color, along with complementing hardscape materials that define the space without distracting or taking away from it."

▲ **Jason Champion**, *stylist*, Swatch Watch, p. 42: "I look for vivid colors, textures and smells that demonstrate the perfect balance of architecture and whimsy, such as instinctively knowing where a pathway will lead and then being surprised by an element around the corner that still coexists within its own natural boundaries."

CLOCKWISE FROM TOP LEFT: COURTESY WILLIAM GEDDES; BEN RITTER; ALEXIS OLSEN; GEZA DARRAH; JON WHITTLE



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the winners

IN THIS ISSUE, *Garden Design* pays tribute to this year's winners in the American Society of Landscape Architects' Residential Design category. *Garden Design* co-sponsors this award program, and we are publishing the inspiring work in departments and features throughout the issue.

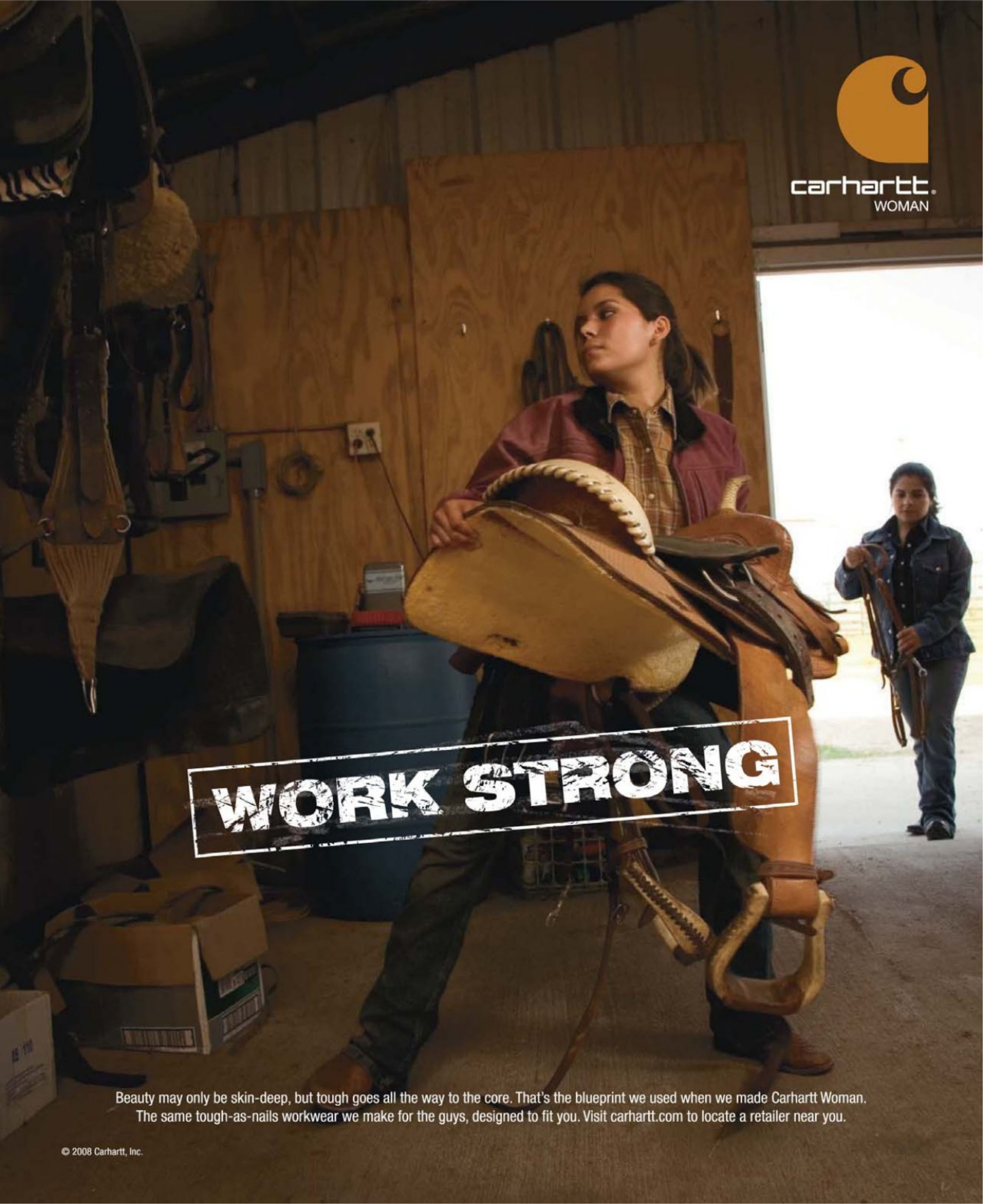
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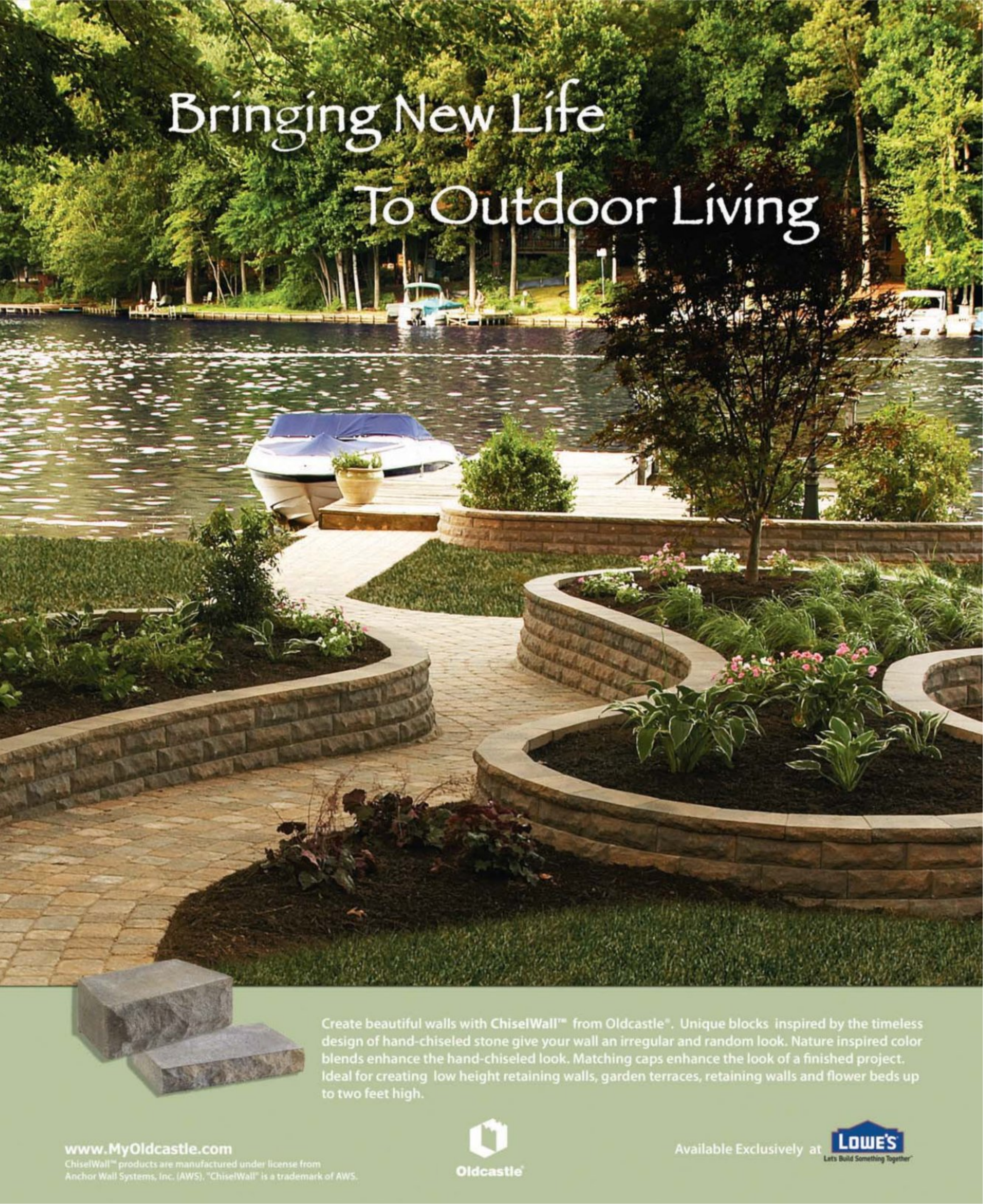
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GRAND RAPIDS ART MUSEUM · WAY HOT PLANTS · ONE TO WATCH: PAUL R. BROADHURST · GO NOW



Visitors to the Grand Rapids Art Museum are as inspired by views of the exterior design as they are by the artwork displayed on gallery walls. Los Angeles architect Kulapat Yantrasast blurs the distinction between architecture and landscape architecture. GRAM is billed as the world's first newly constructed Gold LEED-certified art museum.

STEVE HALL/HEDRICH BLESSING

naturally beautiful

One of the most-acclaimed new buildings in the United States seems to morph from a former parking lot in Grand Rapids, Michigan. Upon approaching, there is first the adrenaline rush of discovering this modernist gem in what, at a take, seems an unlikely home for high style — a smallish metropolitan heartbeat known more for office furniture than world-class architecture. And when the art museum designed by Culver City-based wHY Architecture's Kulapat Yantrasast reveals its quiet testament to the organic co-mingling of interior and exterior elements as one cohesive unit, the visitor is left awed, feeling as if he or she has tripped over a paradigm shift.

Because what also marks the year-old Grand Rapids Art Museum (or GRAM, as it's called) building is that it is built with sustainable methods, materials and intent. Its presence gives cultural-project masterminds everywhere the green light to make buildings not only beautiful in the effort to inspire us, but good for Mother Earth's soul as well.

Set amidst the downtown buildings of this Grand River city, Yantrasast's $75 million geometrical vision rises like a glass-and-concrete temple next door to Maya Lin's Ecliptic park (2001). A soaring entrance canopy shades a dining terrace that overlooks the active park (used as a skating rink in winter) and adjacent pedestrian plaza. Generous front steps invite hanging out, arena-style. A minimalistic courtyard is softened by deciduous trees and a wall that spills roof-collected rainwater from a reflecting pool into underground cisterns; the water is recycled for landscape irrigation and restroom use. Indoors, spaces are enlightened and enlivened by expansive views of the reflecting pool's still water and the four-season cityscape.

For his part, the Thai-born Yantrasast says gardens are "the most ›







Above: Design Plus of Grand Rapids, the building's architect of record, also consulted on plantings, including the shade-changing deciduous trees (here serviceberry in the courtyard loggia), which dually highlight and represent the region's seasonal turns. **Upper and lower right:** In the meditative courtyard, a water wall falls from the reflecting pool, itself filled with roof-collected rainwater that is later recycled for other use.

complex art and also the most rewarding." He unapologetically crosses the man-made line between the realms of building and landscape design, believing that gardens — particularly in this techno-laden era — make for better people. "Art, science and nature are all connected," Yantrasast says. "Exposing people to nature is such an important thing, especially in an art museum."

GRAM is touted as the world's first newly constructed LEED certified art museum, and is rated a gold (one step down from platinum) by the Leadership in Energy and Environmental Design (LEED) system. But seriously, with a happy indoor-outdoor marriage like this, you don't need a certificate to prove a building's green love. Call 616-831-1000 or see artmuseumgr.org. — Lauren Grymes

GARDEN AS GALLERY: OTHER NOTEWORTHY EXAMPLES

- Kulapat Yantrasast's work as project architect on the **Modern Art Museum of Forth Worth** helped get him noticed for the GRAM commission. The Texas museum, designed by Tadao Ando, is another model of sublime indoor-outdoor spacing. Resembling a display of Japanese lanterns and surrounded by a reflecting pool, the building has been called a floating pavilion. 866-824-5566, themodern.org

- The **Milwaukee Art Museum** and its Santiago Calatrava-designed Quadracci Pavilion are poised as if to take flight across Lake Michigan. Calatrava's design inspired a lively modern grid of lawns, hedgerows and fountains by Dan Kiley. 414-224-3200, mam.org

- Architects Tod Williams and Billie Tsien expanded the **Phoenix Art Museum** with plans that follow desert lines and mood. A calming courtyard is furnished with a "rain curtain" fountain and native trees and plants chosen by Christine Ten Eyck. Reed Hilderbrand was tapped for the meditative sculpture garden. 602-257-1222, phxart.org

STEVE HALL/HEDRICH BLESSING (3)

Way Hot Plants
BRING THEM INDOORS!

Need a winter plant fix but don't want to brave the cold? Do you have separation anxiety when the season ends and wish you could bring some of the garden inside to tide you over till spring? With some plants, you can do just that. A host of tropical houseplants that have found new life in the great outdoors as annuals in the warm months are still happy denizens of windowsills and sunrooms when the temperature drops. And it turns out, some tender perennials can easily lead a double life as well. Here are six sizzling plants that fit the bill for our ongoing Way Hot program, which brings you our best-of-the-best plant picks. — Jenny Andrews

1 *Setcreasea* 'Grape Ape'
Think purple heart is old hat? Try this new version from Hort Couture with oversize, deep-purple leaves to 3 inches wide. I stumbled on one at a garden center in Atlanta, and it was love at first sight. The graceful way it trails from its container inspires me to try it in a hanging basket.

2 *Synadenium compactum* var. *rubrum*
African milkbush is a classy member of the euphorbia family with stout upright stems and leaves mottled green and red. It's hardy outdoors in Zones 9-11, where it can grow to more than 6 feet, but easy indoors in a bright location. I have one in my Florida garden, and when stems get too tall, I just cut them back and stick the pieces in the ground to root.

3 *Pseuderanthemum* 'Black Varnish'
This high-gloss tropical foliage plant is such a deep shade of maroon that it's nearly black. Used outdoors in the summer as an accent plant in a container or sunny border it can reach 4 feet, but it can easily be nipped back to keep it comfy in an indoor spot.

4 *Begonia* 'Black Taffeta'
Big, black, star-shaped, textured leaves with a red reverse on this Terra Nova introduction give it high drama in the shade garden in summer and in a container in a bright room. Pink flowers chase away winter doldrums. It's hardy in Zones 10-11.

5 x *Gastrolea* 'Midnight'
A hybrid between *Aloe* and close kin *Gasteria*, this Retro succulent from Proven Winners is multipurpose indeed — a perennial in Zones 8-11, an annual in cooler zones and a great houseplant everywhere. Rosettes of red-tinged, narrow leaves are crowned by orange flowers in winter and spring.

6 *Capsicum annuum* 'Sangria'
Ornamental peppers have become popular summer annuals, and — surprise, surprise — they're happy indoors as well. 'Sangria' is a new introduction from PanAmerican Seed with a continuous full complement of red and purple peppers that are not hot (so they're child-friendly).

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 96.


1


4

TOP TO BOTTOM: CHELSEA STICKEL; COURTESY TERRA NOVA; RIGHT PAGE, CLOCKWISE FROM TOP LEFT: STACY BASS; CHELSEA STICKEL (3)


2

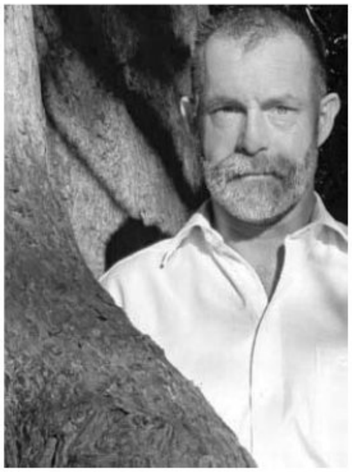

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6

One to Watch

PAUL R. BROADHURST





Right: Paul R. Broadhurst is the winner of this year's ASLA Residential Design Honor Award. **Far right:** A view of the bay is enjoyed from the terrace. Against the house, *Verbascum*, *Eryngium*, *Allium* and *Libertia* mingle at the edges of kinnikinick used in the wider landscape. Stairs lead down to the beach. **Below:** The portico provides a sense of entry at the start of the walkway.

What do you get when you mix a proper English garden with the free-wheeling ideas of midcentury California landscape design? Well, for one thing, an award. The American Society of Landscape Architects and *Garden Design* recently honored Seattle-based Paul R. Broadhurst with a Residential Design Honor Award for his masterful landscape on one of the San Juan Islands off Washington State's rugged coast. — Lisa Cregan



Q: Who inspired your design sensibility?
A: Initially, the old fuddy-duddies who made gardens near where I grew up in Surrey, England. I was in awe of Gertrude Jekyll and William Robinson; they gave me a handle on plants. Then I came to America, saw Tommy Church's gardens and really embraced modern Californian landscapes. I was also massively influenced by the Mexican architect Luis Barragán.

Q: This property's bay view could have dominated your plan, but you did something completely unexpected.
A: I actually chose to close up the views. I wanted to immerse visitors in the nature of the place before the view captured their eye. So we created a forest of native vine maples (*Acer circinatum*), *Vancouveria* and sword ferns winding down to the house, essentially blocking the views from the parking area. Then you walk in the house and say, "Wow, we're on the edge of a cliff." You don't get the breathtaking shot until you're on the back terrace talking with the owners.

Q: How did you introduce color while staying true to the Pacific Northwest's woodsy blue-green palette?
A: We did two fenced-in gardens: one sun, one shade. You can be sitting in the living room here with a gin and tonic looking on an axis to the sun garden then go into the office and look to another axis through the vine maples to the shade garden. That satisfied the client's need for color without having to smear it all over the natural landscape. I think of those little enclosed gardens like soufflés that rise up and bulge over the edge. The alliums and groundcover geraniums are so happy they volunteer in places outside of the corralled spaces, but they always stay close to the parent colony.

Q: Any favorite plants here?
A: The sea thrift, *Armeria maritima*, is native to this part of the world. It sits in the stone of the spa deck and doesn't mind being blasted by high winds. I want all my work to look like this, like man has simply come along and tipped his hat to the plant life that pre-dated him.

For more information, see paulrbroadhurst.com.

STEVE DUBINSKY (2)

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At New York City's Spruce, each floral design looks like a fresh garden growing from its container. "People ask me all the time if they are actually planted because they seem so natural," says Gaige Clark, Spruce's founder and creative director who sets her arrangements in down-home farming objects: from mason jars to gardener's pails to balled-and-burlapped wraps. Though just as often, she "plants" her designs in handmade wooden crates, like the one used in this holiday cornucopia, filled with artichokes, baby eggplants, hydrangeas, pears and lemon leaves.

Spruce's arrangements offer a fresh take on old-fashioned charm. While the traditional English-garden scheme includes a broad helping of flowers from the garden bed, Spruce's New England Garden compositions — inspired by Gaige's Massachusetts upbringing — are limited to carefully selected fruits and flowers so that every element stands out on its own. Each arrangement is a modern classic that, like the cornucopia, calls up a wellspring of gratitude for the happy harvest. Call 212-414-0588 or see spruceup.com. — Donna Dorian

MICHAEL KRAUS; RIGHT PAGE, CLOCKWISE FROM TOP LEFT: DAVE DAVIDSON; RICHARD P. GOODBODY; COURTESY DAVID HARBER



Surfaces
PORTLAND PASSAGE

Vera Katz Park is no more than the width of the sidewalk it borders and stretches only one city block on the north side of the Gerding Theater in Portland, Oregon's Pearl District. But as passers-by enter this recently transformed space, the soothing sound of flowing water draws their attention to the park's centerpiece: Three stone water channels form a sculpture that carries a single ribbon of water through the park, creating a babbling-brook effect. Designed by Scott Murase, principal of Portland- and Seattle-based landscape design company Murase Associates, the water channels stand about 3 feet high and are constructed from charcoal-black basalt imported by Seattle-based Yellow Mountain StoneWorks from a small village in southern China. The hand-honed finish brings out the rich color and subtle grain of the dark stone. The drought-tolerant landscaping includes pygmy bamboo and scouring rush that fill the beds flanking the sidewalk. But the park is practical too, featuring a bioswale to filter storm water and wide wooden benches on which to relax in this revitalized public space. See yellow-mountain.net. — Jackie D'Antonio



Go Now
NEW VIEWS

Head indoors for two unconventional views of botanicals. In "New Bamboo: Contemporary Japanese Masters" (pictured above), at New York's Japan Society Gallery through January 11, 2009, bamboo sculptures by 23 living artists push past the plant's form and function and instead use bamboo as a medium for creativity. Traditionally used in Japan to make baskets, bamboo appears here in rebellious abstract forms, from unruly spikes to sexually charged figurines. The gallery exhibit "Looking at Leaves," showing now at the Harvard Museum of Natural History through February 8, 2009, is a series of large-scale, black-and-white images by New York photographer Amanda Means that asks the viewer to consider the elegant form and function of leaves, beyond what the naked eye can see. Using the leaves themselves like negatives, Means illuminates minute pathways of veins and tiny trails left by insects — tattoos of a wild life. For more information, see japansociety.org and hmnh.harvard.edu. — Jennica Peterson

Sculpture
DARK PLANET

This orb might look like a clam-encrusted stone, but when light from within seeps through its cracks at night, you know you've got an intriguing piece of garden art. *Dark Planet* is one of British designer David Harber's latest designs, several of which were seen last spring at the Chelsea Flower Show. The incredibly tactile sphere is tiled in polished river-washed black puddle stone and practically begs the viewer to reach out and touch it. But nighttime is when it really shines. *Dark Planet* comes in two sizes: 30-inch diameter for $9,979 or 39-inch diameter for $11,693. Distributed in the United States by Haddonstone; call 856-931-7011 or e-mail info@haddonstone.com. See Harber's other sundials, water features and garden sculptures at davidharbersundials.co.uk. — Megan Padilla




1

backyards spa style

With water an integral part of garden design, Sundance® Spas hot tubs are capturing center stage in the backyard.

THE MODERN SPA IS FINDING A NEW HOME IN THE HEART OF THE GARDEN. For outdoor decorators who delight in the sensory allure of moving water in a landscape, a spa is a natural addition. The visual impact of water is undeniable – a spa reflecting sunlight in a leafy alcove; a sparkling hot tub surrounded by blooming plants. The mist rising from the warm water of a hot tub is an invitation to enjoy the relaxing, therapeutic benefits of a hydromassage. And now, with Sundance Spas offering features like lighted waterfalls, and more options in coordinating spa accessories, it's easier than ever to integrate the beauty of moving water into your backyard environment.

Spas come in a wide variety of shapes, sizes and colors. As a first step, measure the space where you envision your spa, and imagine the overall look and feel for the area. A portable spa can be partially sunken into a stone, wood or brick deck for a customized look. Tuck your spa into a secluded corner, or set it up on a patio with coordinating bars and stools for entertaining. Gazebos and screens from Backyards by Sundance provide shelter from the elements, a place to hang seasonal plants, and the privacy of an "outdoor room."

1 In an area large enough for entertaining, this corner location also offers privacy.

2 An in-ground spa becomes a garden oasis.

3 A wide, stone stairway showcases this Sundance hot tub, and makes it easy to access the verdant, secluded location.

4 A matching gazebo creates an outdoor-room effect.

5 Flowering plants, hedges and trees form a natural spa retreat.

6 You can add matching steps, surrounds, stools, and other accessories to any Sundance Spas hot tub.


2


3



A waterfall, backlit with color on a starry night, adds an element of drama. The AquaTerrace™ and AquaSheer™ waterfalls in hot tubs by Sundance Spas operate independently of the spa's jets, so you can enjoy the sight and sound of cascading water even when you're not using the hot tub.

Keep in mind that a portable Sundance hot tub is quite simple to set up. More importantly, thanks to advanced water purification systems and an emphasis on energy-saving features, a Sundance is easy to care for, with minimal operating costs.

Whether it's the focal point of a landscape, or a subtle way to integrate the beauty of moving water into the environment, a portable spa will add style, and livability, to your backyard.





plant palette

BERRY BRIGHT

FOR YEAR-ROUND INTEREST, LOOK TO TREES AND SHRUBS WITH SHOWY FRUIT

STORY BY JENNY ANDREWS



A GARDEN REALLY CAN HAVE SOMETHING lovely to look at in every season. Just remember the four F's — flowers, foliage, form and fruit. The last one, fruit, is often the most overlooked and underutilized as a garden-design element. If you've been dozing in the flower-filled lushness of spring and summer, wake up! The unexpected beauty of berries can take your garden through crisp autumn days and snowy winter landscapes. They can even give wildlife something to snack on. For any garden anywhere, there's a berry to suit the site, and with colors ranging from red to orange, purple, pink, white and blue, any color scheme is fair game.

◄ **WINTERBERRY**
'Winter Red' is widely considered the top-dog cultivar of *Ilex verticillata*, a deciduous holly native to the eastern half of North America. The fireworks of glossy, bright red berries can run from late summer through early spring (depending on how hungry local birds are), making it a must-have for the winter garden. Prefers moist, rich, slightly acidic soils. Berries are more profuse in full sun. Requires a nearby stud holly (male-flowered) such as 'Southern Gentleman', 'Apollo' or 'Raritan Chief' to form fruit. Zones 3-9.

J. PAUL MOORE





▲ SPINDLE TREE

A cousin of the native heart's-a-bustin', *Euonymus europaeus* 'Red Cascade' is an airy, small tree barely noticeable most of the year. But when its red capsules pop open to reveal orange fruits in the fall, it can't be ignored. Plant in groups for greater impact. Tough and adaptable as to light and soil, but does like good drainage. Zones 4-7.





▲ MOUNTAIN ASH

Underused as a landscape plant, mountain ashes deserve a closer look for fruit, flowers and blazing fall color. Fruits of most species are orange or red (*Sorbus alnifolia* is quite spectacular), but some are white (*S. hupehensis* and *S. discolor*). Here, the pink-blushed pearls of *S. hupehensis* 'Rosea' are set against its burgundy autumn foliage. Most species are hardy in Zones 4-7.

◄ CORALBERRY

Indian-currant coralberry or buckbrush (*Symphoricarpos orbiculatus*) is another low-key shrub that waits till winter to turn on the charm. Small, yellowish summer flowers turn into purplish red fruit clustered along arching stems beginning in October. Native throughout much of the United States. Prune in early spring. Quite shade tolerant. Zones 2-7.

CLOCKWISE FROM TOP LEFT: MARIANNE MAJERUS (2); J. PAUL MOORE







▲ DEVIL'S-WALKING-STICK

Also called Hercules'-club, *Aralia spinosa* is a striking and unusual tall shrub that marries delicacy and coarseness with huge 4-foot-long lacy leaves and spine-covered stems, 10 to 20 feet tall. Big frothy panicles of creamy flowers give way to a profusion of small purple fruits on pink stalks from late August into October. Birds go crazy for this one when the fruits are ripe. And as the saying goes, it thrives on neglect. Zones 4-9.

CLOCKWISE FROM TOP LEFT: HOWARD RICE; J. PAUL MOORE; MARIANNE MAJERUS



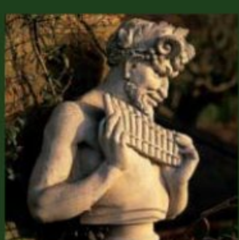
▲ TATARIAN DOGWOOD

Blue fruit in summer and bare red stems in winter give this shrubby dogwood (*Cornus alba* 'Sibirica') multiseason appeal. Spreads more slowly than red-twig dogwood (*Cornus sericea*), so it works well in small gardens. Ideal for a hedge or shrub mass. Cut back hard to a foot or less in late winter for a flush of new bright red stem growth. Zones 3-8.

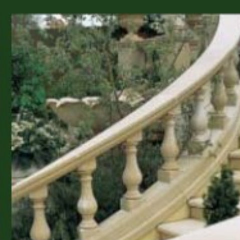
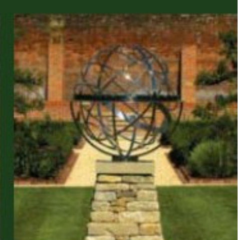
➤ BEAUTYBERRY

One of my all-time favorite plants — ever. A nondescript shrub until late summer, it's worth the wait when its tiny pinkish flowers morph into traffic-stopping clusters of small purple berries. The native *Callicarpa americana* is close to my heart, but other species are also quite nice. Pictured here is *C. bodinieri*, beloved of British gardeners. Zones 5-8, though *C. americana* stretches from Zones 6 to 11.









▲ CRABAPPLE
There are hundreds of crabapples on the market and though famous for their dainty spring flowers, their fall show of fruit (yellow, orange, green and all shades of red) is invaluable for late-season landscapes. Shown here is *Malus transitoria*. Close kin to the apple, crabapple fruits are 2 inches or smaller. Pruning is usually unnecessary, but if you must, do it in late winter. Zones 4-7.

◄ VIBURNUM
If you want colorful fruit in the garden and multiseason interest, the viburnums are not to be missed. Many have flat-headed clusters of red or black fruit, but some, like this *Viburnum davidii*, sport them in brilliant blue. Handsome evergreen foliage, pretty flowers and gorgeous fruit — what more could you ask? This species does best in mild climates like the Pacific Northwest and California (Zones 8-9), but other viburnums are suited for other regions.

LEFT TO RIGHT: MARIANNE MAJERUS; HOWARD RICE

NATURE, NURTURE

Care: The most important thing to remember for good berries on your trees and shrubs is not to prune them at the wrong time, which has everything to do with when the plants form their flower buds — no flowers, no fruit. Many plants are just fine with minimal pruning, just to clean them up and remove dead branches. For some, "crowd control" is needed to keep them in line with their allotted space, particularly with suckering shrubs. And for others, cutting back can bring on a flush of new growth and a more-abundant display of berries. Beautyberry and some deciduous hollies can either be allowed to achieve their maximum size or annually cut back, almost like a perennial, to control size and create multiple stems packed with fruit. As a general rule, trees and shrubs that bloom in spring form their buds the previous year, so prune prudently in late winter over the course of several growing seasons. Those that bloom later form their buds that same year, so they can be pruned in spring or early summer. **Zones:** Hardiness zones for trees and shrubs vary with genus, species and even variety. See individual plant descriptions for zone information. **Exposure:** Most berry-bearing woody plants perform well in full sun to part shade. Though some are understory species in their native locales, sunlight generally enhances flower and fruit production, and full, deep shade will make for more open, less-fruitful specimens. However, *Symphoricarpos* is noted for its shade tolerance. **Soil:** Average, moderately rich soil will work for most of the plants shown here and their relatives. Some, such as *Ilex verticillata*, *Sorbus* and crabapples, prefer slightly acidic soils; *Symphoricarpos* likes alkaline soils. Though good drainage is a wise course with most plants (*Viburnum*), a few trees and shrubs are adapted to wet situations (mountain ash).







style

LINE DANCE

TAPPING INTO THE FINE STRUCTURAL QUALITY OF WIRE, THESE DESIGNS TURN HEADS

STORY BY DAMARIS COLHOUN



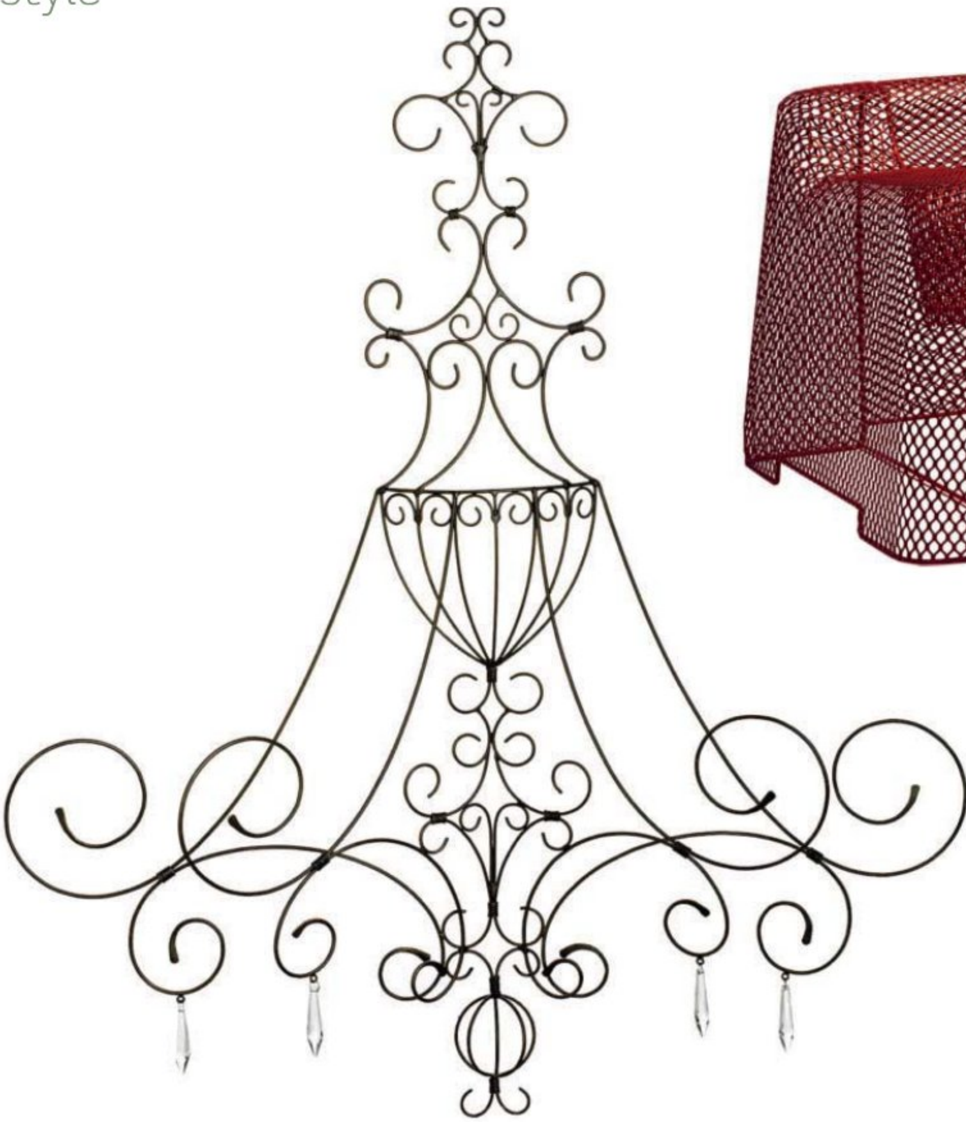


▲ **CONTEXTUAL APPEAL**
The Conran Shop's Mosaic Log Basket gives ordinary firewood an artistic context. The basket's wiry weave, inspired by a mosaic pattern, eloquently interprets the craggy twigs and leafless vines of a slumbering garden. $245. 866-755-9079, conranusa.com

◄ **FUTURE VISION**
Reinforced with crisscrossed thermoplastic polymer cording, this chair from Patricia Urquiola's Tropicalia collection injects a seating area with graphic tension and color play. To offset the piece's cheery, futuristic vibe, let it stand with primitive elements, like stark trees and large, sculptural stones. $2,767. 800-705-6863, morosousa.com

▼ **NEXT GENERATION**
Aptly named, Blu Dot Design & Manufacturing's Son of a Bench defies the looping, feminine shapes of traditional wire furniture. Made of rubber-coated steel, its look is structural and electronic. $1,299. 612-782-1844, bludot.com







SURFACE PLAY
Like a net thrown over an invisible chair, Emu's Ivy chair (available later this winter) assumes a soft, sculptural form. Place this contemplative piece, with its bright red finish, in a quiet corner of your garden for a pop of color and shape. 888-502-5749, emuretail.com

TRIBUTE TO A LINE
Nearly unadorned, except for a few ice-like drops of acrylic, Pier 1's Wall Décor chandelier has all the elegance of a line drawing in pencil. Perfect for a casual seating area, pair this piece with modern prints and delicate, architectural furniture. $29. 800-245-4595, pier1.com

FORM AND FUNCTION
Mica, Chilewich's newest colorway in its Lattice line, is woven from bicolor yards which come together to give a tweedlike appearance for a glistening surface in gold and cream. Mix Mica with metallic accessories and sleek, white blossoms for a wintry tablescape. Placemat, $16.50. Runner, $55.00. 212-679-9204, chilewich.com





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swatch watch

SUNNY SIDE UP

KEEP YOUR GARDEN BRIGHT, ALL WINTER LONG

STORY BY JASON CHAMPION ■ PHOTOGRAPHY BY CHELSEA STICKEL





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Staid stripes get a sunny update with Sunbrella's soft, yet durable, Harwood Yellow. $36.50 per yard. 336-221-2211, sunbrella.com



SMALL PILLOW (AND CUSHION TRIM)
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SEAT CUSHION
The twists and turns of this modern scroll invoke a wrought-iron gate at the entry of an English country manor. Duralee's Pavilion III Indoor/Outdoor Print Collection is shown in Maize. $46 per yard. 800-275-3872, duralee.com



RECTANGULAR PILLOW
Stroheim & Romann's bold polka dots on sunshine yellow add whimsy and a touch of California dreaming to any garden setting. Rio (shown) is part of an indoor/outdoor collection that is mostly reversible. To the trade. 212-486-1500, stroheim.com



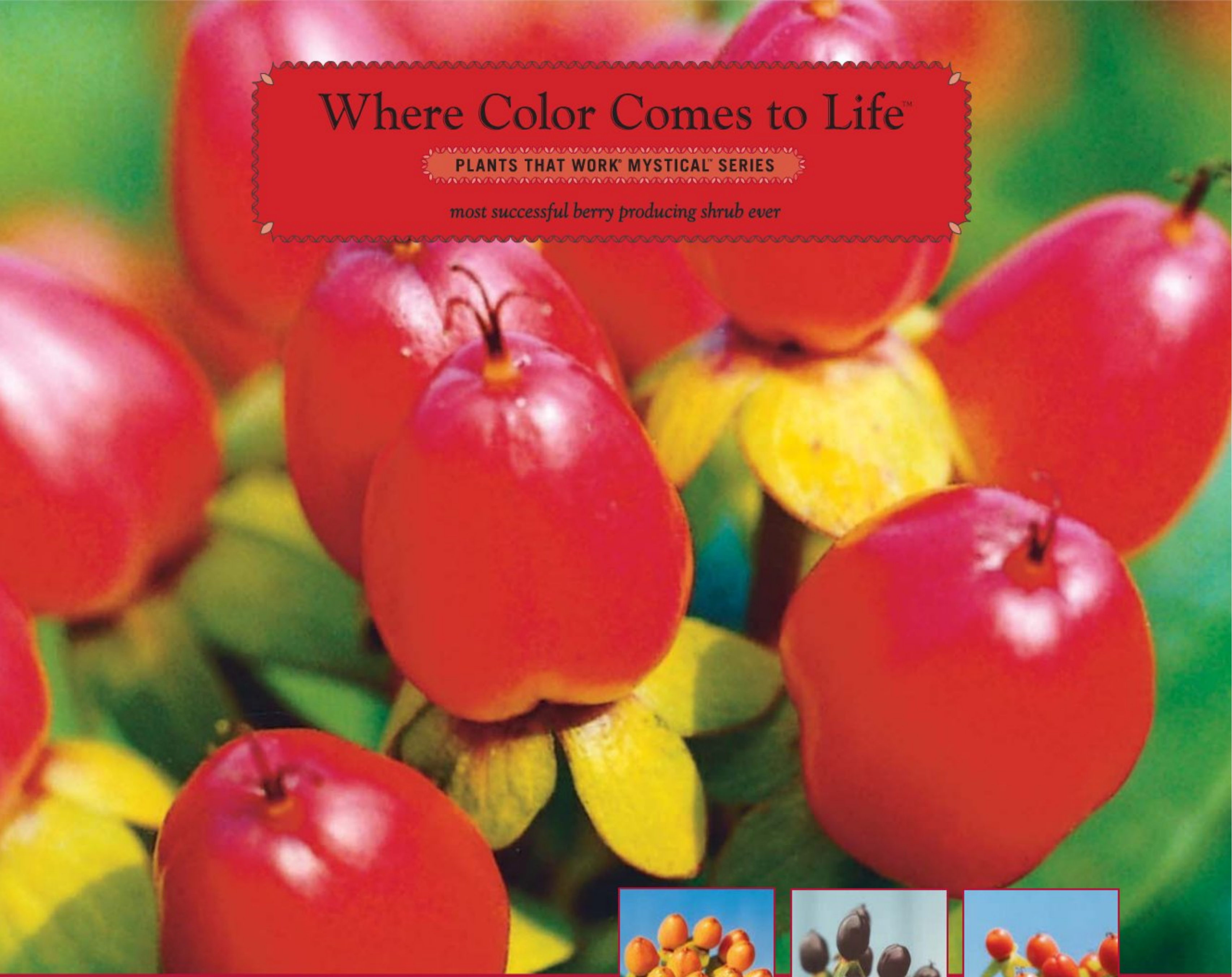
SQUARE PILLOW
Chella's floral pattern is woven on a white background, the botanics evoking the perfumes of Tahiti's abundant blossoms. Polynesian Baroque is shown in Mariposa. $170 per yard. 805-560-8400, chellatextiles.com



OTTOMAN
New or vintage? Kravet's Heat Wave in Lemonade ensures your classic Hawaiian style always looks fresh. To the trade. kravet.com

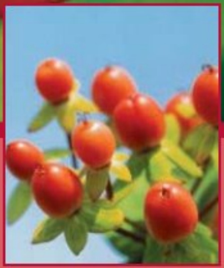


DRAPERY
Silky seersucker shown in buttercup on white with a creamy-yellow pinstripe from Michael Taylor Designs infuses the garden with delicacy. To the trade. 805-558-9940, michaeltaylordesigns.com









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Shown left to right: Hypericum Mystical™ Red Star, Hypericum Mystical™ Beauty, Hypericum Mystical™ Black, Hypericum Mystical™ Orange

The Cultural Landscape Foundation's

2008 LANDSLIDE

Marvels of Modernism

Kidney-shaped pools, boomerang curves, floating cantilevered decks, adventure playgrounds. Experimental and innovative, these gardens and landscapes sought to meld Modern forms and classic sensibilities by utilizing revolutionary new materials and subdued transitions between indoors and outdoors, yet often they have been misunderstood and underappreciated.

In order to highlight these innovative designs, The Cultural Landscape Foundation and *Garden Design* are teaming up to announce the 2008 *Landslide* selections – *Marvels of Modernism*. Since its inception in 2003, *Landslide* has featured significant public and private landscapes at risk. This year's theme will again do so by calling attention to our diverse and unique postwar garden and landscape heritage.



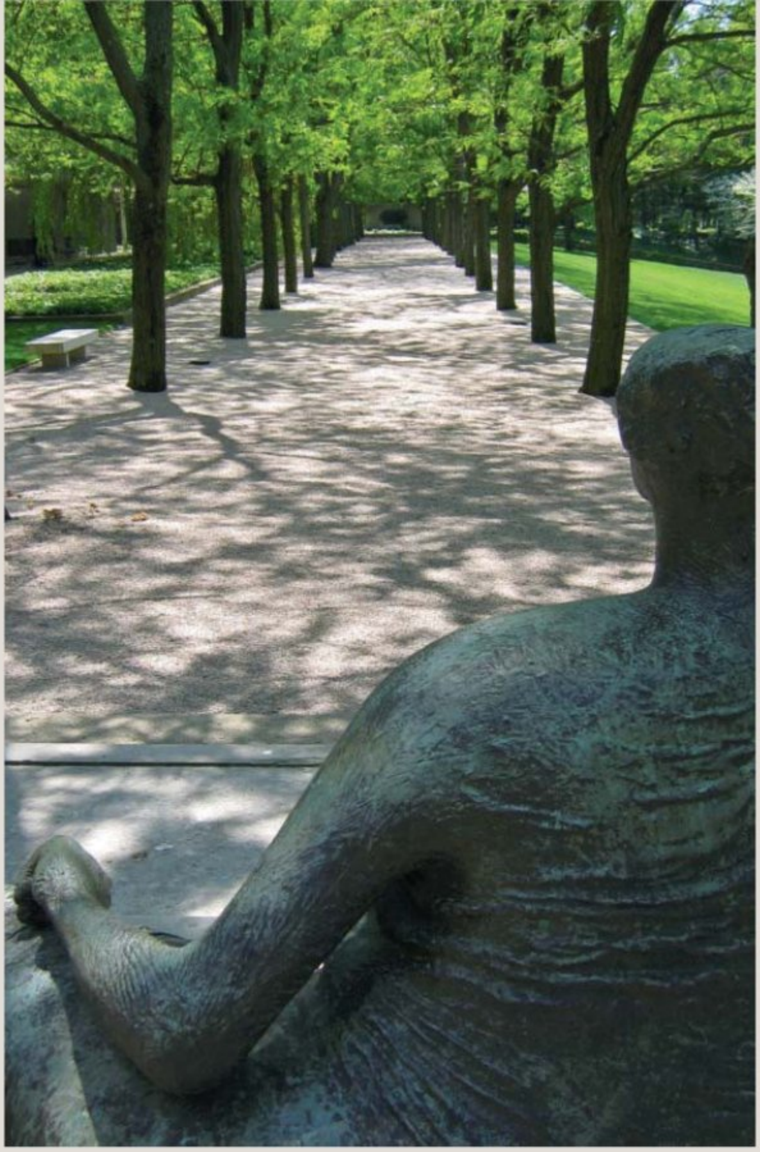
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DESIGN WITHIN REACH



Columbus, Indiana

Miller Garden

Designed by Dan Kiley

Designated as a National Historic Landmark in 2000, the Miller House and Garden exemplify Modernism. Architects Eero Saarinen and Kevin Roche, interior designer Alexander Girard and landscape architect Dan Kiley worked together closely, unifying the landscape and the home's interior through orderly and highly structured elements with an emphasis on orthogonal geometry. Kiley planned the property on an axis defined by an allée of honey locust trees that extend to the limits of the property. The property served as the family's residence until Mrs. Miller died in February 2008. The family intends to preserve the property as a public site for educational purposes. With proper stewardship and endowment, the Miller House and Garden will stand as an icon of Modernism for future generations.

San Francisco, California

Parkmerced

Designed by Thomas Church With Robert Royston

Parkmerced was designed by Architect Leonard Schultze and Associates with planning and landscape architecture by Thomas D. Church with Robert Royston as "a city within a city" composed of individual housing units on pie-shaped blocks, integrated vehicular and pedestrian traffic, and a large central circle covered by a lush tree canopy. Today, it is one of only four remaining examples of post-World War II, large-scale urban planning in the U.S.; however, recent replanting and redesign of its historic traffic circles and plans by San Francisco State University and a private developer will subdivide the property and threaten the original design integrity.





Photo © Heather F. Wetzel

Allegheny Commons, Pittsburgh, Pennsylvania

Lake Elizabeth

Designed by Simonds & Simonds

Reborn as a part of Pittsburgh's 1967 urban-renewal project, John Ormsbee Simonds' Lake Elizabeth sits within the city's oldest mapped parkland, Allegheny Commons, and signifies a unique Modernist expression in the 200-year-long timeline of this landscape. Today, a master plan for Allegheny Commons will help renew its signature features, including Lake Elizabeth, which have suffered from neglect and accrued deferred maintenance. The master plan aims to reveal and educate the import of design elements from the recent past such as Lake Elizabeth, allowing them to take their place alongside their Picturesque ancestors.



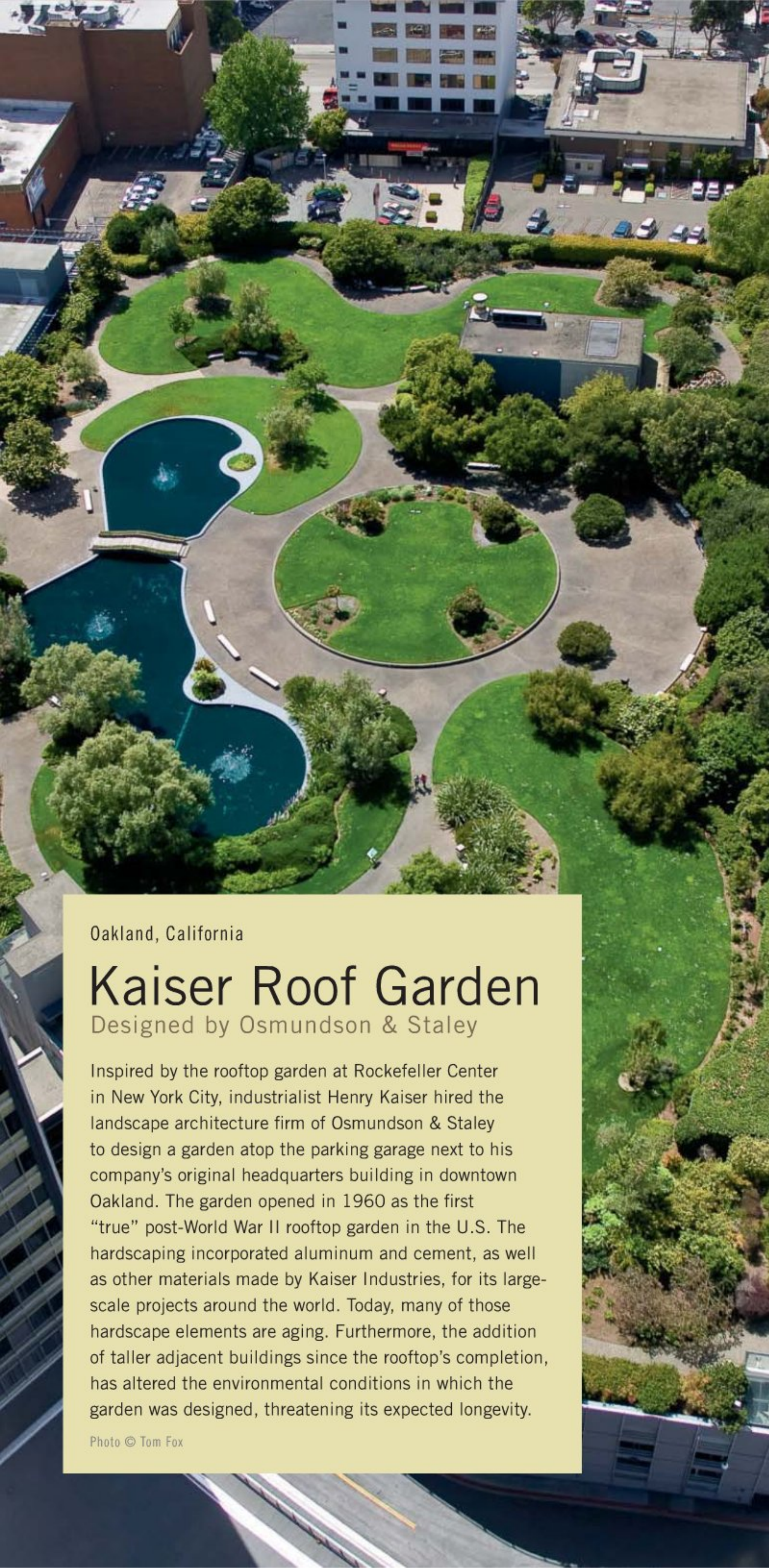
Photo © Keri Pickett

Minneapolis, Minnesota

Peavey Plaza

Designed by M. Paul Friedberg

As part of its urban-renewal projects of the 1960s, the city of Minneapolis hired landscape architect M. Paul Friedberg to design a plaza connecting Nicollet Mall, its new downtown mall, to the city's first park, Loring Park. Meant to serve as a "front yard" for the Minnesota Orchestra's new concert hall, the plaza became an urban oasis where waterfalls block out city noise and small "rooms," delineated by groves of honey locusts, create a sense of human intimacy that softens the modern, angular surfaces. Though enjoyed by many through the years, Peavey Plaza faces numerous threats to its survival, as future plans for downtown development will likely destroy the plaza's original Modernist design.



Oakland, California

Kaiser Roof Garden

Designed by Osmundson & Staley

Inspired by the rooftop garden at Rockefeller Center in New York City, industrialist Henry Kaiser hired the landscape architecture firm of Osmundson & Staley to design a garden atop the parking garage next to his company's original headquarters building in downtown Oakland. The garden opened in 1960 as the first "true" post-World War II rooftop garden in the U.S. The hardscaping incorporated aluminum and cement, as well as other materials made by Kaiser Industries, for its large-scale projects around the world. Today, many of those hardscape elements are aging. Furthermore, the addition of taller adjacent buildings since the rooftop's completion, has altered the environmental conditions in which the garden was designed, threatening its expected longevity.

Photo © Tom Fox

2008 List of Marvels

Boston City Hall Plaza
Boston, Massachusetts

Estates Drive Reservoir
Oakland, California

Heritage Plaza
Heritage Park, Fort Worth, Texas

Kaiser Roof Garden
Kaiser Center, Oakland, California

Lake Elizabeth
Allegheny Commons, Pittsburgh, Pennsylvania

Manhattan Square Park
Rochester, New York

Mill Creek Canyon Earthworks
Kent, Washington

Miller Garden
Columbus, Indiana

El Monte
Hato Rey, Puerto Rico

Pacific Science Center Courtyard
Seattle, Washington

Parkmerced
San Francisco, California

Peavey Plaza
Nicollet Mall, Minneapolis, Minnesota

Learn more
www.tclf.org/landslide/2008

garden gourmet

THE HEAT IS ON

TAKE YOUR HOLIDAY ENTERTAINING OUTDOORS

STORY BY LAUREN GRYMES



Winter's frosty chill may be descending, but it's too early to give into hibernation just yet. Thanks to a plethora of season-extending outdoor appliances and accompaniments — including space heaters, warming drawers, smokers and fireplaces — there are ways aplenty to eke a few more enjoyable weeks (and perhaps a new family tradition) out of an outdoor kitchen. Take a gander at these suggestions to warm up the insides, outside.



▲ **FLAME GROWER** The garden will fade along with the season, but the elegant Lotus Bowl brings welcome life to the landscape with its everlasting rolled stainless-steel petals and gas-burner cum fiery pistil. Available in mild steel, Cor-ten steel, bronze and copper and in custom sizes. $15,500 for the 4-foot-diameter fire bowl, shown here. 718-399-2233, firefeatures.com

◄ **SIZZLING HOT** Timing is everything. Lynx Outdoor Warming Drawers — dressed in stainless steel along with the rest of the maker's professional outdoor-kitchen suite — make it a cinch to move an entire piping-hot meal from grill station to table. The 42-inch Convenience Center with Warming Drawer is $3,244; 30-inch Outdoor Warming Drawer is $1,916. 888-879-2322, lynxprofessionalgrills.com


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◄ OLD SPICE Infuse natural seasoning and seasonal incense to the backyard cookout with aromatic wood chips. Kalamazoo Outdoor Gourmet offers them in a variety of scents, including apple, hickory, mesquite, peach, pecan and even cabernet. Doubles as the best-smelling natural bug repellent ever! Four-bag mix-and-match pack is $24; or up to $45 per cubic foot. 800-868-1699, kalamazoogourmet.com

▼ HEAT WAVE Cut the cold with supplemental warmth from Blue Rhino's propane-powered tabletop heater. At just over 3 feet tall, it casts a circle of heat reaching up to 10 feet and, with enough overhead clearance, can be used on a screened porch. In antique copper, $180. 800-762-1142, bluerhino.com





◄ TURKEY TIME Stoke up a turkey and a ham in Weber's classic Smokey Mountain Cooker Smoker. The porcelain-enameled appliance has an 18½-inch-diameter cooking area, big enough for a 20-pound bird. Light the charcoal, toss on some wood chips for smoky flavor, fill the water pan, add meat, and then ease back and let Smokey do the slow cooking. $299. 800-446-1071, weber.com

► SMOKE STACKED This shapely fireplace is not just hot to look at — the Firestack's clever rotating design works as a windshield to keep the flame out of the wind and to help customize heat direction. Available in both stainless and Cor-ten steel or cast bronze, and in wood- or gas-burning configurations. Approximately $45,000. 718-399-2233, firefeatures.com




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▲ HANDWARMERS Doff those mittens and wrap the ol' phalanges around a steaming beverage poured into one of these tactile, toasty-looking All-Day Wabi Sabi Mugs. Crafted of ceramic glazing in the earthy colors shown here. Set of four, $45. 800-233-6011, vivaterra.com



▲ CAFÉ CACHET The Bodum Eileen professional coffee press was inspired by designer Eileen Gray and made for bustling café environs, which means it can surely withstand fresh-air shenanigans at home, and look good while doing it. Four-cup carafe, $59.95. 800-232-6386, bodumusa.com

▼ NEW TRADITIONS Eva Solo hits the mark with its porcelain, charcoal-fired tabletop grill. Gather 'round for a quick — and portable — interactive dessert. Set out bamboo skewers, marshmallows, a bowl of melted chocolate and one of crushed graham crackers, and let your guests create a new dipping tradition. $340. 888-898-6422, unicahome.com



BOTTOM RIGHT: JON WHITTLE

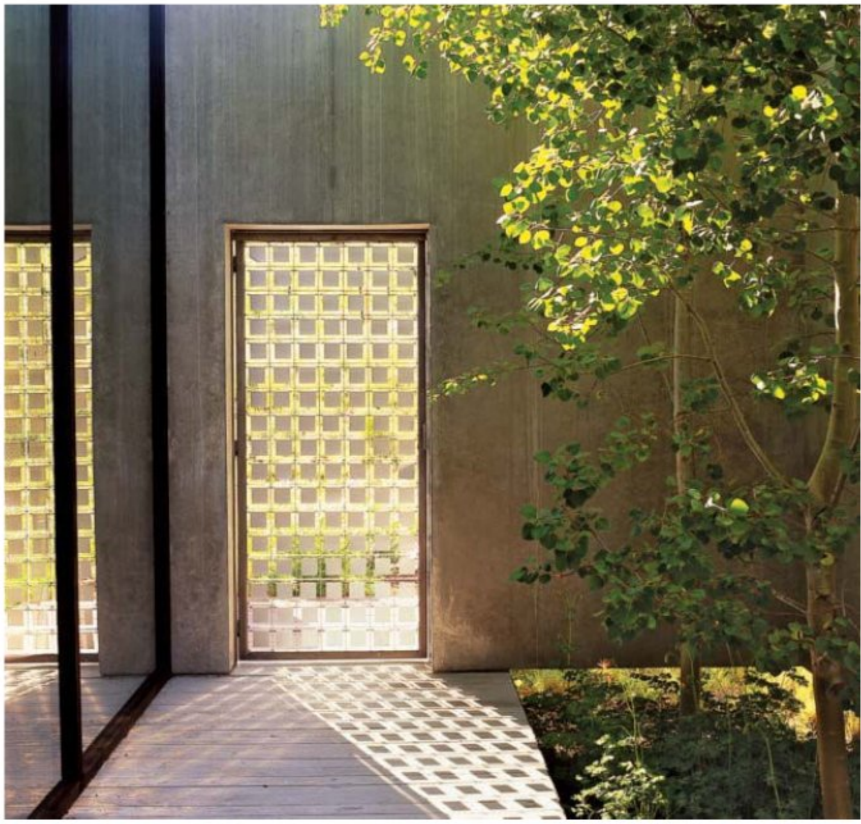
▲ BRANCH OUT The Marshmallow Tree Roasting Fork has enough room to s'more up the whole family. When was the last time you had this much fun for $9.99? (Price doesn't cover chocolate and other fixins, of course.) 888-665-4989, jackscountrystore.com

SUBURBAN REBEL

RON LUTSKO JR. CREATES A GARDEN THAT EMBRACES THE WILD IDAHO LANDSCAPE

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY MARION BRENNER





WHILE SUBURBIA WAGES A BATTLE TO keep out the wilderness, with moats of monoculture lawn and ramparts of shrubbery, landscape architect Ron Lutsko Jr. opens the gate and invites it in. Taking the top honor, the Award of Excellence, in this year's ASLA/ *Garden Design* Residential Design awards, Lutsko's project in Ketchum, Idaho, has definitely gone native, inspired by surroundings that can't be ignored — or so you would think. While people come to the region for what nature has to offer, you can't always tell by looking at their yards, where many have brought what-they-know sameness to their part-time homes. Though he sees it often, it still surprises Lutsko: "People will put up a row of spruce trees to hide the native landscape, then go hiking in it every weekend."

Principal at Lutsko Associates, Landscape based in San Francisco, Lutsko might have an atypical approach, but it's based on in-the-trenches research. With each new project, Lutsko's method is to first visit the site and then take a two-day field trip for a firsthand look at the local milieu, taking stock of the ecology, architecture and cultural history. "I'm really fascinated with the whole picture, and the design of a site evolves from this knowledge and understanding." The Ketchum project lent itself perfectly to Lutsko's *modus operandi*, bordering a nature preserve in the Wood River Valley ripe with wild inspiration. Rather than demarcate the edges of the property, the native sagebrush steppe ecology was welcomed and connected to the planned landscape near the house, making the homeowner's half-acre territory appear as big as all outdoors.

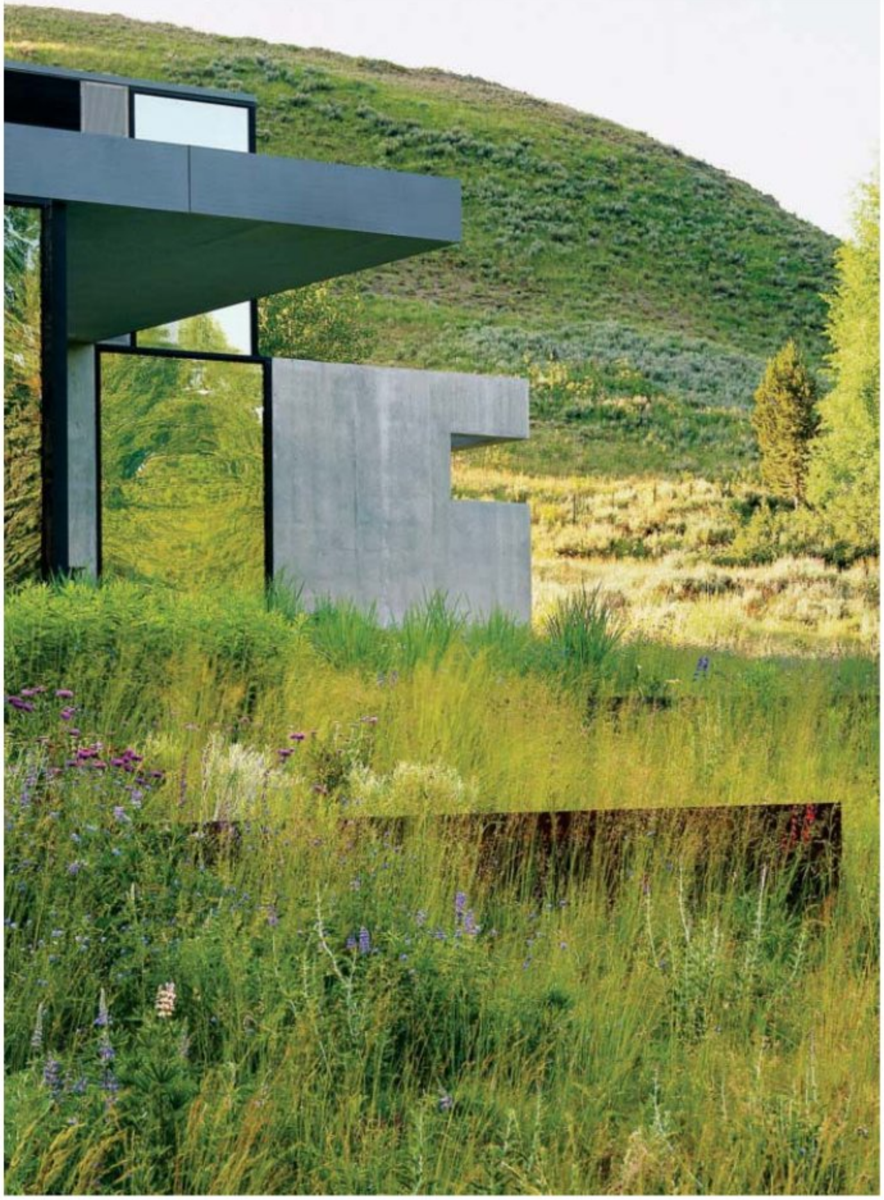
The client in this case picked the location precisely for its natural beauty, and the abundant opportunities for hiking, skiing and fly-fishing (the ski trails on nearby Bald

Above left: With ski-slope-etched Bald Mountain as a backdrop, the terrace behind the house at this project in Ketchum, Idaho, designed by Ron Lutsko Jr., is a refined transition between the modern architecture and the nature-inspired plantings. **Above right:** At the entrance to one of several outdoor rooms, a gate custom-designed by artist Ned Kahn combines a feeling of enclosure with light-welcoming transparency.


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Below: Cor-ten steel edging contains monoculture beds of native and drought-tolerant non-native plants near the house. **Right:** Farther out, the edging becomes steel fins extending into the wilder part of the garden, a carefully selected mix of native grasses and perennials that takes its cue from the sagebrush steppe ecology of the adjacent preserve.



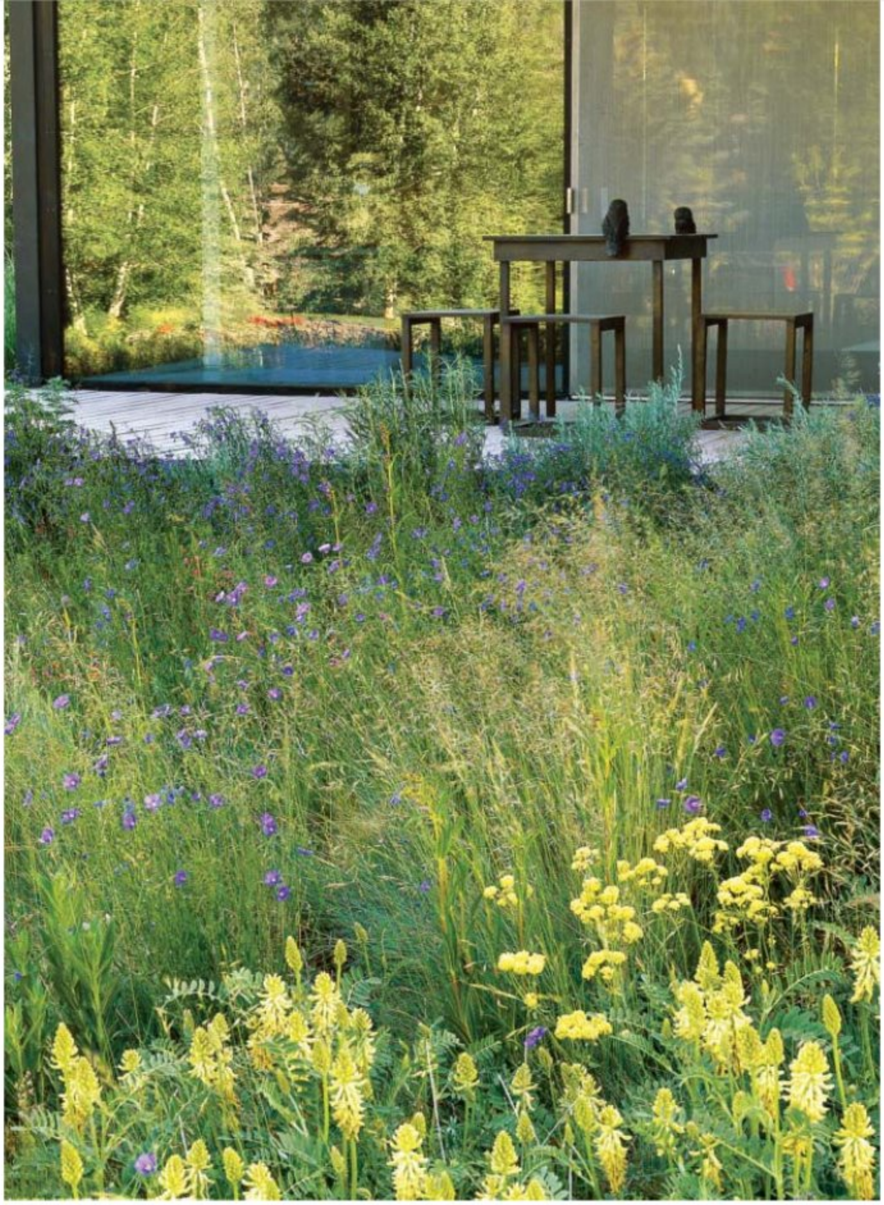


Mountain are visible from the property). A patron of the arts, she has a keen interest in creative ideas and wanted something unique. Architects Brad Cloepfil and Dan Koch of Allied Works Architecture are simpatico with Lutsko's eco cause, so house and garden are in sync with each other as well as with the larger landscape. Indoor and outdoor, constructed and planted spaces fold and wrap around each other, and the resulting terraces and pavilions get plenty of outdoor-living use. Cor-ten steel edging bordering steps and terraces also forms the boundaries of planting beds near the house, then extends into the landscape like modern art, mirroring the slope of nearby land forms. The garden makes its own statement while remaining sensitive to the architecture. As Lutsko puts it, "It's as if the house deconstructs into the landscape, and the landscape is constructed like architecture."

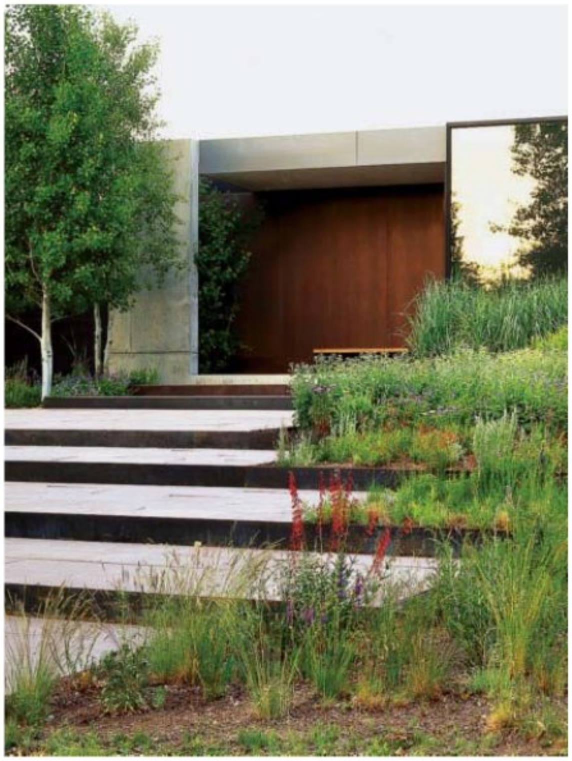
As for the plant material, native species were selected with extreme awareness of what can literally be found a stone's throw away. Landscape contractor Kelley Weston, an owner of Native Landscapes Inc. in Hailey, Idaho, worked with consultant Bill McDorman of High Altitude Gardens, also in Hailey, who had permission to collect seed from the local preserve. The seed was mixed with a woody compost to make mulch that was put down before the first snow. Prior to that, grasses were planted and allowed to get up and going, as well as plugs of native perennials from specialty nurseries. Sometimes getting the right species can be a difficult treasure hunt; Weston says it took months to locate the plants for the Ketchum project.

But being nuts about natives doesn't exclude high design, and Lutsko is known for his very modern compositions. "Many people who become enthralled with natives want to recreate nature. But you can take your cues from a habitat and still make a beautiful, designed landscape." While he's a purist sympathizer, he believes there's another way: "If we can create approachable landscapes, we can bridge the gap that separates people from nature." The Ketchum project is a case in point. The client, though now a convert, needed some persuading to completely embrace Lutsko's full-on-natives plan. While she loves wildflowers and had been inspired by the bounty of blooms in spring, even sending Lutsko and project manager Laura Jerrard out on the trails to see what she had in mind, she had to be convinced to invite the complete wilderness in. She longed for color and prettiness, and beyond June the surrounding habitat is a subtle mix of grasses, shrubs and perennials, with many of the brightest bloomers dormant by mid-July. For some, it's an acquired taste.

The solution was a compromise, but not one that violates eco-sensitivity. While farther from the house the plantings are an accurate reflection of the surrounding ecology, close to the building there is an organized approach



Left: Meadowy plantings sweep up to a terrace at the side of the house. A sense of the surrounding natural beauty can be seen reflected in the windows, which were sensitively designed by the architect to take advantage of light and views. Below: At the entrance to the home, steps of Cor-ten steel and stone lead the way past beds spilling over with perennials laid out for high impact.



that amps up the floral display using a mix of natives (penstemons, lupines, goldenrods, asters, blue wild-rye) and nonnative drought-tolerant plants ('Moonbeam' yarrow, 'Johnson's Blue' geranium). For a big "wow" to greet the homeowner at the entry steps, a few species were selected that are particularly striking and beautiful, and they were given the "garden treatment" and arranged in monoculture groups, though the planting patterns mimic those found in nearby nature. Lutsko calls it "a dramatic wildflower display."

While there's no stinting on design, Lutsko also manages to bring a social conscience to his work in a form that people can connect to while elevating their understanding of the constructed and the natural landscape. Lutsko is thrilled to see his Ketchum design visually come together, but he's also excited to report that several unique plant species were found near the site. It's about doing the right thing, but also doing it right.

NATIVE PRIMER

DO THE LEGWORK

To really get an idea of native plants appropriate for your area, go hiking in nearby preserves and parks at different seasons. Contact local organizations — such as a native-plant society, park service, cooperative extension service or botanical garden — for lists and suggestions of natives and also invasive exotic plants to avoid (it can be hard to tell friend from foe in a new location).

SUIT THE SITE

Well-chosen native plants will eventually be low maintenance and even drought tolerant. But first set the stage by creating suitable conditions, especially the soil, and take care of new plants until they're established (even the toughest species need TLC to get settled). As always, right plant, right place — species native to damp woods will not be happy in a dry, sunny border.

LOOK LOCALLY

Go as local as possible in your plant shopping. Some plants native to North America in a general sense, though widely available, might not actually occur in your area. Seek out nurseries that specialize in regionally specific species. Or collect seed yourself (get permission from landowners first), and grow your own.

The Cultural Landscape Foundation

TEAMING UP TO SAVE

GREAT PLACES DESIGNED BY

Shapers of the American Landscape



In fall 2009,

The Cultural Landscape Foundation (TCLF) and the University of Virginia Press will publish **Shaping the American Landscape: New Profiles From the Pioneers of American Landscape Design Project.** In celebration, this year's *Landslide* will place a spotlight on great American places, by seminal and regionally influential landscape architects and designers, that are threatened with change.

2009 LANDSLIDE

Call for Nominations

Nominate or learn more by visiting

www.tclf.org/landslide

Deadline: March 31, 2009

Picturesque parks and cemeteries, Colonial and Modern gardens, pleasure drives and parkways, campus landscapes and fairgrounds, plazas and playgrounds — these diverse landscapes collectively represent key benchmarks in our nation's origins; they've helped shape the American landscape. This year's *Landslide* initiative will tell the stories of these places, the individuals who created them and the groups championing their survival...the *Shapers of the American Landscape.*

TCLF and *Garden Design* magazine are again teaming up with this 2008 *Landslide* Call for Nominations: *Shapers of the American Landscape.* TCLF is the only not-for-profit foundation in America dedicated to increasing the public's awareness of the important legacy of our cultural landscapes and helping to save them for the future. Since its inception in 2003, the *Landslide* initiative has spotlighted more than 100 significant at-risk parks, gardens and working landscapes. This year's theme will again do so by calling attention to the places that embody our shared landscape heritage. And for the third consecutive year, the selected sites will be featured in commissioned photography curated by George Eastman House International Museum of Photography and Film.

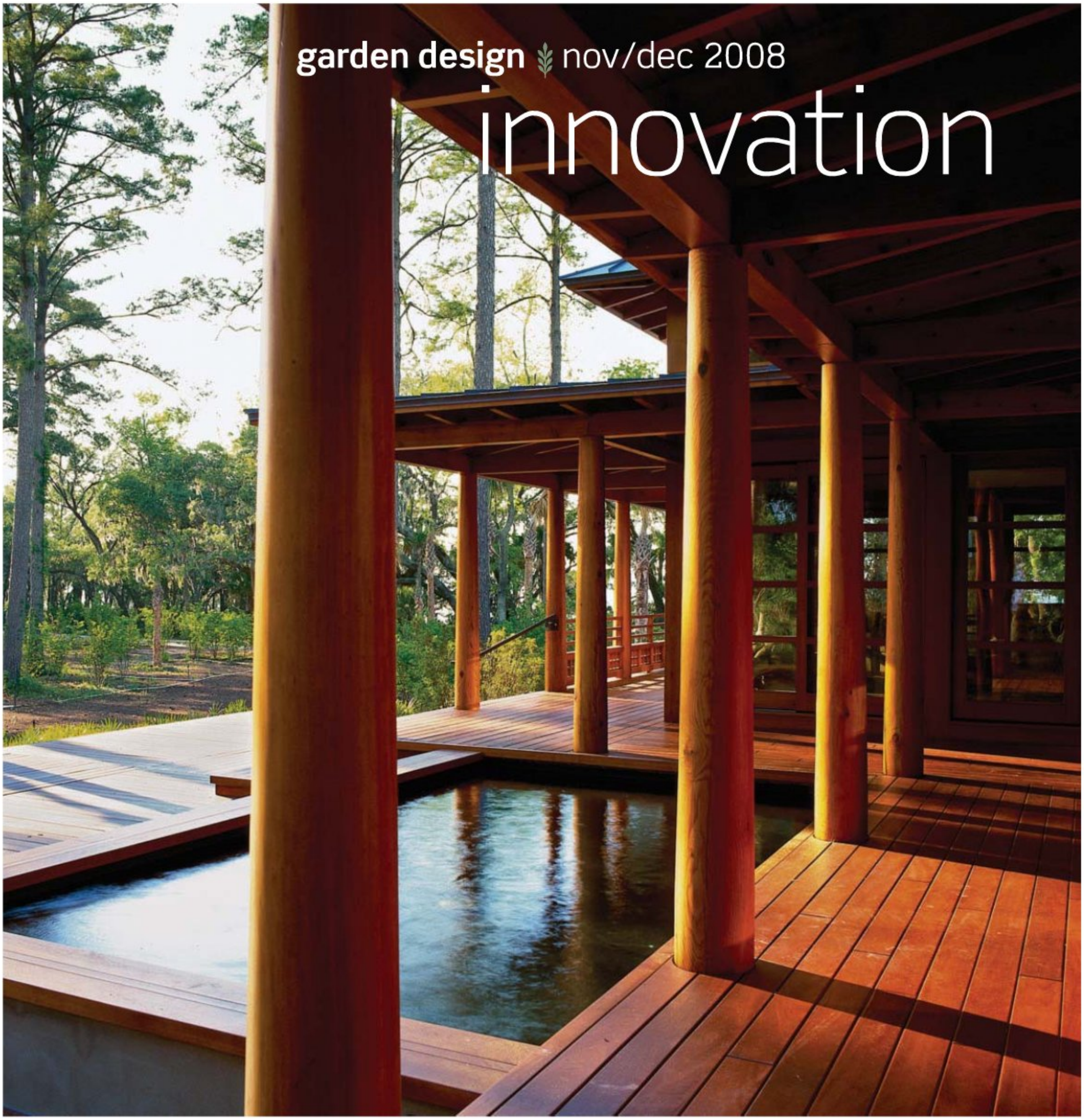
EDUCATION PARTNERS

GARDEN DESIGN

GEORGE EASTMAN HOUSE International Museum of Photography and Film

garden design nov/dec 2008

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RICHARD FELBER



DUNESCAPING

AN INNOVATIVE NETWORK OF MULTIFUNCTIONAL DECKS AT A LONG ISLAND BEACH HOUSE PRESERVES THE DUNES, CAPTURES VIEWS, PROVIDES INTIMACY AND CREATES PARTY SPACES — PERFECT FOR COCKTAILS AND A LOBSTER DINNER

STORY BY CARA GREENBERG
PHOTOGRAPHY BY WILLIAM GEDDES
STYLING BY ANI ANTREASYAN

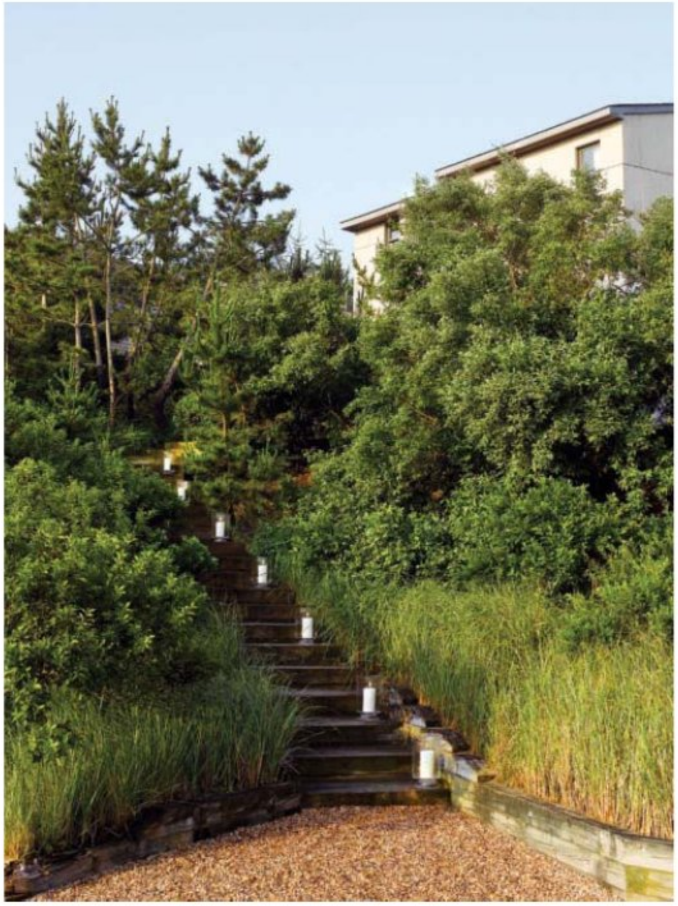


Two fingers of cedar-strip decking separated by a profusion of beach grass reach into the dunes, providing spaces for lounging and dining at this home in the Hamptons.





Opposite: Wicker armchairs define a shaded area often used for breakfast and as a respite from the midday sun. **Right:** Warm, weathered cedar furniture blends into the shipshape deck off the master bedroom, where there's an expansive view to the west. **Below:** Lush plantings, where a decade ago there was only sand, add mystery to the ascent from street level to the house on the hill.

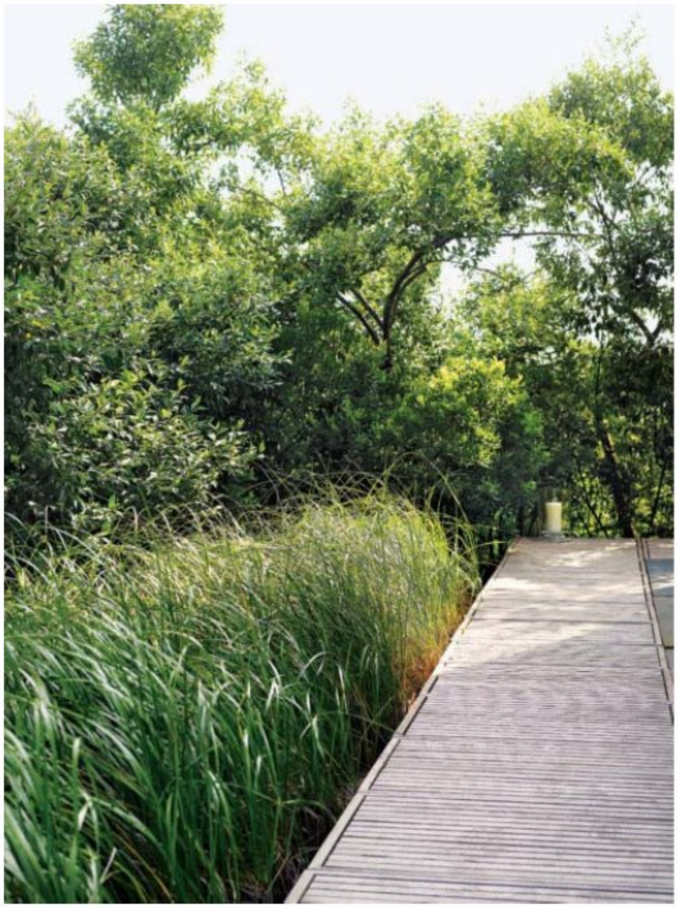


The miles-long Amagansett dunes, blanketed in waving grasses and rimmed by the infinite Atlantic, are the pride of eastern Long Island and the bane of many a homeowner and landscape designer. This glorious sandbar is famously fragile, as David Kamp of Dirtworks, PC, a New York City-based landscape architecture firm, learned when he was commissioned to design the quarter-acre around a newly built home at the crest of a 30-foot hill — or, as Kamp puts it, "a moving pile of sand." The homeowners are a low-key Manhattan couple who like to read and collect art, and entertain on a large scale only on the Fourth of July, when guests gather to ooh and aah over fireworks visible over both ocean and bay. Theirs is a thoroughly casual way of life. "They go barefoot all the time," says Kamp, who designed a rooftop terrace for the same clients at their primary residence in Greenwich Village.

At the beginning of the project, the property was bare and exposed, with a funky brick patio the only hardscaping. Kamp's bold stroke was to surround the new house, a two-story, cedar-shingled contemporary, with a series of loosely connected wood decks, each serving a different function, that extend like "fingers" into the dunes with billowing grasses in between. "We wanted to celebrate being in the dunes, but at the same time sit very quietly on the landscape," Kamp says. So instead of building



Left: Hefty cedar sofas and a coffee table add to a comfortable outdoor living space just beyond the sliding-glass doors of the indoor living room. **Below:** Pallets of decking rest on sleepers in the sand that are gentler on the dunes than decks on stilts. **Opposite:** Ocean breezes and a glimpse of sea make for a magical cocktail hour.



a typical raised deck on stilts sunk into the sand, Kamp used sleepers — 8-by-8-inch lumber that rests directly on the sand, with pallets of cedar decking laid on top of them. "We wanted the decks to float on the dunes. The sleepers don't show, and there's space beneath the deck for the dune to readjust itself."

The couple's barefoot lifestyle turned out to be key. The custom pallet system is composed of 1½-inch-wide strips, finely sanded so that they feel soft on bare feet, with openings between the strips carefully measured so toes don't get caught, and the edges of each strip beveled to ward off splinters. As a bonus, the pallets are easy to lift and move in order to change their configuration or do work underneath the house.

Because the lot is relatively small, says Kamp, "we wanted as many sequences as possible, providing totally different sensations. There are some areas that feel intimate and others where the view just seems to go and go and go." An example of the former, near the front entrance on the east-facing side of the house, is a small deck with four wicker chairs and a low table, shaded by cedars and Japanese black pines. This cool, enclosed spot is surrounded by plants meant to blend right into the dunescape, including catmint, 'Autumn Joy' sedum, native beach plum, rugosa rose and Japanese black pine. If there are guests, this is their private space, accessed directly by a sliding door from the guest room.







Opposite: Cedars and Japanese black pines enclose and screen the dining area. **Right:** Three areas of the deck are divided both by function — lounging, sunning, dining — and by tufts of beach grass (*Ammophila breviligulata*). **Below:** Oversize sofas maximize guest seating on a deck measuring less than 1,000 square feet.



Otherwise, it's where the homeowners have their morning coffee and read the paper, and a cool retreat when the rear decks, with their western exposure, get too hot. "Generally, we follow the sun," says one of the homeowners. "But in the peak of summer, it's nice to get away from it in the late afternoon."

At the back of the house, which has wall-to-wall glass sliders on the lower level and a shiplike deck off the master bedroom above, it's all about the expansive view to the west. There, in lieu of one large deck or terrace, Kamp created three separate spaces. There's a dining area with a rectangular table and six chairs, and a viewing deck with two chaise longues for the spectacular sunsets (the ocean, a few hundred yards distant, is only glimpsed, but its scent and sound are ever-present). The section nearest the house functions as an outdoor living room, with two massive three-seater sofas — crafted of the same warm-gray cedar as the house and decks for a seamless, organic look — facing each other for conversation. Among the beauties of the deck-design scheme is how well the various areas work when there are houseguests. "You can be together, but not completely," says the homeowner. "The grasses separate the spaces enough so that you're not sitting on top of each other."

The project won an ASLA Residential Design Award this year not just for its innovative design, but also for its sustainability smarts. Kamp



Left: The much-used outdoor grill is set into a retaining wall near the outdoor shower. **Below:** Jean Mackenzie of Four Seasons Caterer Southampton in New York, does everything from beach clambakes to weddings. Here, she serves up her signature Lobster Hamptons Style. **Opposite:** Looking out over the dining deck from upstairs, the property appears vast. In reality, it's a borrowed view of adjacent protected land.



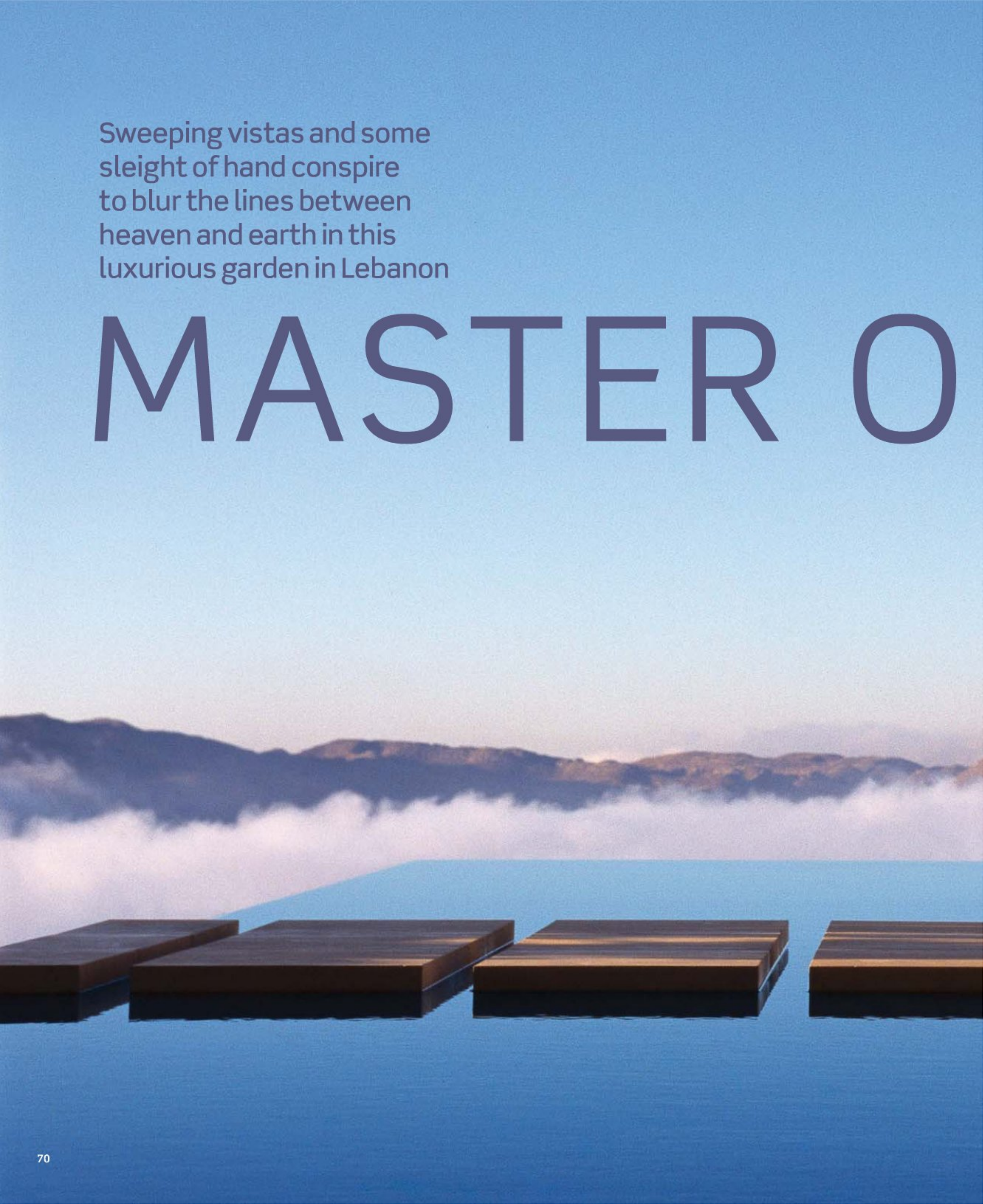
addressed the critical erosion issue by planting a network of native bayberry and beach grass, and did the right ecological thing in choosing a permeable deck surface through which rainfall replenishes groundwater. "The two things together — establishing native plants and recharging groundwater — secure the dunes," Kamp explains.

This is more than just a summer place; the owners use it year-round. "Fall is great, when the Montauk daisies come out, and winter can be romantic," says the homeowner. "In spring, you hear the frogs in the cranberry bog to the northwest." An opening in the plantings toward that bog and the sweeping vista beyond, part of an adjacent protected area that can never be built on, makes the property feel bigger than it is. Though the decks extend almost to the lot line, "there are no defined edges, no sense of where the property begins and ends," Kamp points out.

In recent years, says the homeowner, "the plantings have really grown, and even though we're in a crowded neighborhood, we're not aware of any neighbors." The house is reached via a dramatic, curving flight of 22 steps, which ascends through surprisingly dense greenery. By the time the staircase turns two-thirds of the way up, the street, the gravel parking court and the neighbors' houses have been forgotten. "When I'm up here, I feel I'm in a compound," she continues. "I read, I go to the computer, maybe friends are here, we're cooking ... there are days I don't go down at all."

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 96.



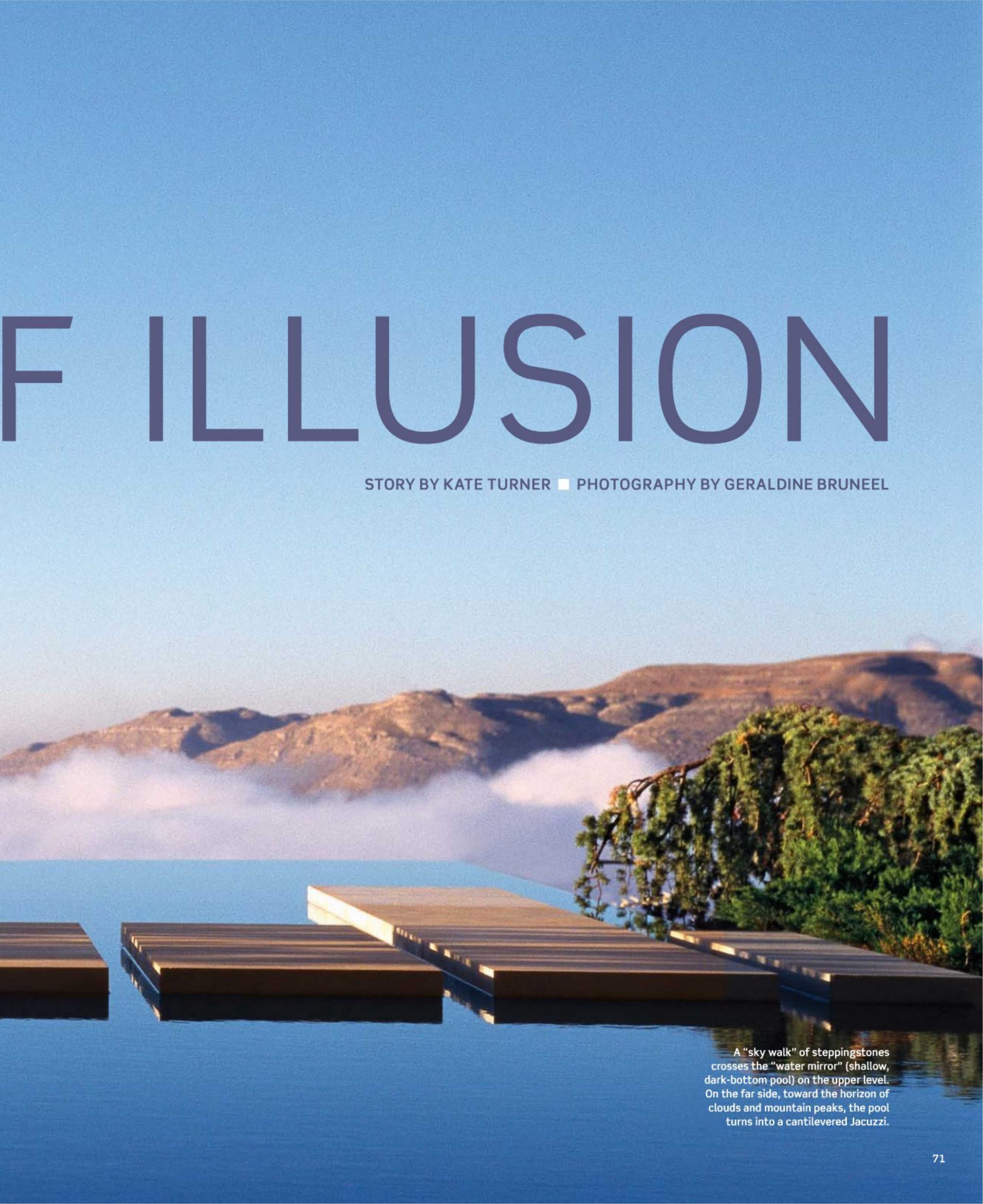


Sweeping vistas and some sleight of hand conspire to blur the lines between heaven and earth in this luxurious garden in Lebanon

MASTER O

F ILLUSION

STORY BY KATE TURNER ■ PHOTOGRAPHY BY GERALDINE BRUNEEL



A "sky walk" of steppingstones crosses the "water mirror" (shallow, dark-bottom pool) on the upper level. On the far side, toward the horizon of clouds and mountain peaks, the pool turns into a cantilevered Jacuzzi.





Maybe it's not surprising that one of the most striking ASLA/*Garden Design* Award winners comes from the Middle East. Its Beirut-based landscape architect, Vladimir Djurovic — who trained in the United States and Britain and is an International ASLA member — has shown a bent for startling designs that meld old traditions with new technologies and imperatives of the site and owner. And, of course, for centuries, if not millennia, Middle Eastern gardens have inspired designs throughout the world — especially with their strong sense of formal geometric order that foreshadowed modernism.

High in the mountains above Beirut, the garden powerfully reflects Islamic landscape traditions such as integrating life with art and celebrating the natural world, especially water ("the symbol of God's mercy"). Most importantly, the landscape creates a traditional refuge or feeling of the garden as paradise — in this case, an outdoor-living paradise complete with a high-flying Jacuzzi, an infinity pool, a walk-on-water path and a water mirror to reflect the magnificent natural scenery.

Designed by Djurovic's landscape design firm and completed in 2003, this garden at the vacation chalet retreat of Monaco resident Jimmy Bassil, is in Faqra, 34 miles from Beirut and 5,500 feet above sea level, a city famous in this region both as a private ski resort and a summer weekend-getaway destination. The city lies in Mount Lebanon, a mountain range that rises up from the Mediterranean Sea and runs like a spine across the entire country.

Looking at this stunning garden with its expansive outdoor living spaces and mountains-as-muse infinite vistas, you note a disconnect between perception and reality. The reality is that the site is quite narrow, tight in places and most certainly oddly shaped, but the careful yet seamless effect created by the landscape is that it appears nearly limitless. This effect is largely due to the shock-and-awe nature of the garden's dramatic water features, particularly the upper level's cantilevered reflecting pool and a Jacuzzi with a vanishing edge. "We used water extensively in part to satisfy the homeowner's desire for a swimming pool and Jacuzzi, but most importantly to blur the site limits and boundaries, rendering the landscape seemingly boundless. Dark pools and raised water elements were used to amplify the water's reflective qualities and capture subtle changes as the sun moves across the garden," says Djurovic.

Above: Designed almost to melt into the nearby mountains, the natural hue of the house doesn't try to compete with the rugged peaks beyond. Here, we see just how narrow and tight this lot really is. **Opposite:** From the sunken sitting area under the pergola, the strong vertical lines of the upper level's water feature create the impression of an endless vista. It's a masterful manipulation of mass and space.

Though not apparent from the street, this landscape is built on two distinct levels. A wide, linear flight of solid local Kour stone takes you through a towering allée of Lombardy poplars (*Populus nigra* 'Italica') and terraced beds filled with fragrant lavender to the soaring walls and angled glass windows of the house. Move to the left to enter the garden where a sunken built-in sitting area shaded by a stainless-steel pergola transitions to the dark-gray, basalt-stone, horizonless water surface with its to-sigh-for views. This cantilevered water feature transforms at its end into a suspended Jacuzzi lined with Emaux de Briare ceramic tile. The floating steps that run horizontally across this water feature are not only functional, leading to the lower level, but they also visually help distract the eye from the fact that this site is so narrow.

The lower level of the garden is a bit of a hidden surprise. Accessed by

ABOVE: COURTESY KAMAL HOMSI



crossing the steppingstone bridge over the water element and going down a small staircase cantilevered off the property's boundary wall, this is the entertainment floor. Here, a teak-lined bar, zero-edge swimming pool, terrace, sitting area with gas fireplace and outdoor kitchen act as a direct extension of the house for nearly seamless indoor/outdoor living. From this lower level, another set of stone steps embedded in the grass circles around the property to reach the main-house entrance again.

That's a lot of garden on what is essentially the 15-foot setback left after maximizing construction of the house. Yet even with so much going on, the mood is relaxed — an example of the designer's instinct to know just where to stop. "The homeowner needed spaces to cater to his various needs, from large entertaining and gathering areas to extremely intimate and contemplative spaces. When he's here, Jimmy spends most, if not all, of his time outdoors in the garden, either by himself or hosting intimate dinners or swim parties for family or friends. And, he also throws big, memorable sunset parties where everyone is invited, so this garden had to serve a lot of purposes," says Djurovic.

Despite its obvious natural beauty, however, even paradise has its challenges. "Lebanon is completely Mediterranean with four distinct seasons. We don't have deserts or droughts and are blessed with tremendous water availability due to the high mountain ranges. In Faqra, the summers are cool and fresh, and people get away from Beirut to spend great outdoor-life-filled summers up there," says Djurovic. "However, winter is cold with around 13 to 15 feet of snow and a harsh frost and thaw cycle. So our challenge was to design a landscape that maximizes all the available outdoor space in this narrow site while balancing the requirement that elements be durable enough to withstand the winter months."

That certainly includes plants that have to stand up to high winds, severe cold and deep, branch-snapping snows. Because the homeowner is

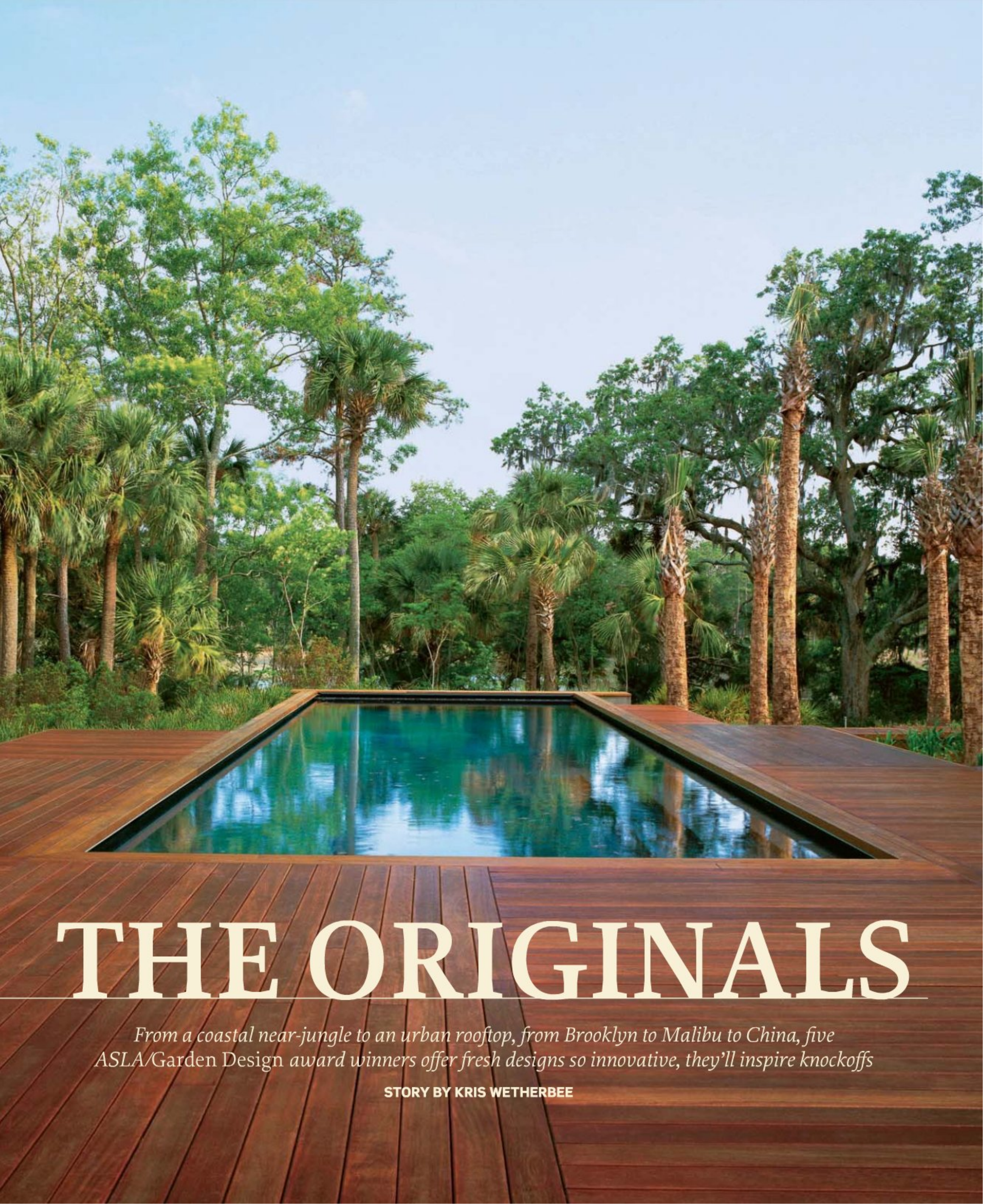
Above: Set against the far wall of the property on the lower level, dramatically lit, built-in benches and a sturdy, oversize coffee table flank a chill-chasing gas fireplace. **Opposite:** A cantilever containing a Jacuzzi extends across the tight space, sheltering a cozy bar area beneath.

mostly in residence during the high summer months and prefers entertaining to weeding, Djurovic relied heavily on colorful deciduous trees selected as much for their view-enhancing forms as their pleasing hues. Up-lit multitrunk Japanese maples (*Acer palmatum* 'Viridis' and 'Atropurpureum') are used as specimen plants to flank the downstairs bar. Along the upper water feature, the delicate, snowy bark of European white birch (*Betula pendula*) provides a strong vertical element that perfectly juxtaposes the tall opposing walls of the house.

To provide privacy where needed, stands of evergreen cherry laurel (*Prunus laurocerasus* 'Zabeliana') shelter without caging in the property, accented by fast-growing ornamental silver maples (*Acer saccharinum*). Surrounding the upper water feature, Djurovic chose horizontal dwarf cedar (*Cedrus libani* 'Nana'), whose spreading yet well-mannered habit makes it an ideal plant to soften the edge of the pool without becoming a nuisance. Because this landscape is so much about the views, accent plants were kept low with easy-care groundcovers. Creeping juniper (*Juniperus sabina* 'Tamariscifolia'), blue-flowering periwinkle (*Vinca major*) and red roses (*Rosa* Europeana) are subtle yet warm up the stone and other hardscaping.

"Our jumping-off point for every project is the relentless quest to bring people closer to nature in the most memorable way possible," says Djurovic of this floating carpet of a garden. "We set out not just to provide the various spaces, but to yield a powerful sense of place and space." The wonder here is that even with all the deft-defying manipulations and technical machinations, this landscape looks perfectly at home. New world, meet old world.





THE ORIGINALS

*From a coastal near-jungle to an urban rooftop, from Brooklyn to Malibu to China, five ASLA/*Garden Design* award winners offer fresh designs so innovative, they'll inspire knockoffs*

STORY BY KRIS WETHERBEE





CONNECTING WITH NATURE

Gentle terraces connect a raised house to the beauty of a South Carolina island being restored to its natural splendor

OEHME, VAN SWEDEN & ASSOCIATES INC. / WASHINGTON, D.C.

As one of many steps to restore this South Carolina island site's ecosystem, eco-minded architects William McDonough + Partners designed the house to sit 8 feet above ground level. Landscape architects Oehme, van Sweden & Associates also took pains to restore, preserve and showcase the site's natural qualities damaged by agricultural use — most dramatically by bridging the gap between house and ground level with a series of gently steeped terraces that makes the house feel like part of the environment. Constructed of reharvested hardwood, the terraces visually and physically guide you from the porch down to the paths, fields and forests that lie beyond. "You feel as though you have a continuous landscape without being aware of the significant level change," explains landscape architect Sheila A. Brady, lead designer for the project. The landscape around the house was designed as a patterned version of the island itself — tamer near the building and more natural farther away.

RICHARD FELBER (3)

FUN FOR ALL

Re-creating generations of family memories while preserving a magnificent coastal site

MARMOL RADZINER AND ASSOCIATES / LOS ANGELES, CALIFORNIA

As Ron Radziner, a design principal in the firm Marmol Radziner explains, the goal for Altamira Ranch was to maintain a sense of place — and a wonderful place it is, with 20 mostly undeveloped acres along the rugged coast of Southern California's Palos Verdes Peninsula — while re-creating family memories of camping trips, picnics and dramatic sunsets over the ocean. Submerging the buildings of the 15,500-square-foot family compound helped maintain the integrity of the stunning seascape. Drifting masses of perennials and grasses — some 30,000 new natives were planted — were carefully planned to frame the views. Local shale clads the buildings, and boulders from a nearby quarry punctuate the landscape. Curving pathways from the house lead to the various destinations: a camping platform with fire pit, beach-volleyball area, vegetable garden and other family dreams fulfilled. Despite its impressive scale, the design succeeds by emulating the visual rhythms of the surrounding environment while incorporating family desires of the heart.



STEVE GUNTHER







ALL DECKED OUT

An urban roofscape designed in a series of unfolding decks celebrates the city scene

TERRAIN-NYC INC. / NEW YORK, NEW YORK

This urban roofscape was inspired by vistas of the industrial infrastructure of the DUMBO area of Brooklyn — well, that and the art of origami. Landscape architect and founder of Terrain-NYC Steven Tupu developed the idea of a decking surface that folds across the terrace to expand the rooftop's usable space and to guide the outward views of the city. Different deck levels were designed for dining, for dancing, for lounging, for viewing the city and for enjoying the garden. (The folded structure also functions in a practical way by masking vents and bulkheads and providing storage.) A specially commissioned poetry wall fashioned from billboard-sign materials serves as both artistic expression and an engaging backdrop for the color-infused garden. Each space is distinctively different, as are the experiences. But all become fully integrated into a living landscape that visually and aerially connects nature with the excitement and energy of the city.

LEFT TO RIGHT: COURTESY TERRAIN (2); RIGHT PAGE: ANDREA BRIZZI





SOMETHING BORROWED

A Malibu garden of noteworthy sustainability borrows views and landscape touches from the indigenous chaparral

PAMELA BURTON & COMPANY / SANTA MONICA, CALIFORNIA

It's hard to imagine how this landscape design could have taken a contemporary home designed by Richard Meier & Partners, three ocean-front lots and a homeowner with little prior interest in sustainability to new levels of environmental sensitivity on the sandy beaches of Malibu — especially when next door, the busy Pacific Coast Highway and an adjacent strip mall serve as side dressing. Landscape architect Pamela Burton rose to the challenge by relying on spatial organization and the Japanese concept of "borrowed landscapes" to create a series of subspaces that frame the views. Hedges were used to block out unfavorable sights. Within the garden, instead of mall and highway, your views are directed to chaparral-clothed hillside and sandy beaches — and the narrow lap pool seems to connect with the blue Pacific. A hillside arroyo across the highway is not only visually linked but re-created in the garden. An exuberant mix of yellow and green drought- and salt-tolerant plants satisfies sustainability goals as well as the owner's hunger for color. Dry beach sand planted with ornamental grasses provides the visual thread that leads you along. As Burton says: "We brought in Marilyn Monroe sand — pink, fluffy and sexy."



POETRY IN MOTION

In Beijing, a triangular reflecting pool brings a touch of old China to a contemporary "poetic mountain" townhouse

ZHU YUFAN, DEPARTMENT OF LANDSCAPE ARCHITECTURE, TSINGHUA UNIVERSITY / BEIJING, CHINA

LEFT PAGE: BRUCE BOTNIK; TOP: COURTESY ZHU YUFAN

Landscape architect Zhu Yufan's vision for a 40-townhouse project on the outskirts of Beijing, China, was challenging: Reinterpret the idealistic Chinese lifestyle for contemporary tastes and needs, including a sense of community among the residents. His inspiration came from a decidedly noncontemporary source, the 9th-century Tang dynasty scholar/poet, Li Ao, whose insightful visit to the Lingjiu Temple resulted in what is known today as the "Seven Keys to Fine Hillside Dwellings." Yufan's focal point — the main terrace's triangular-shaped reflecting pool — relies on the last of these seven points: Acquire serenity by adding visual depth. The pool acts as the heart of the design for the communal space, and its mirrored images of reflected sky add the element of visual infinity. A "spring space," located on one side of the pool, functions as an overflow pool that adds a melodic note, heightening the unifying element of water. A traditional bamboo planting enhances the meditative atmosphere. The result is a seamless connection between architecture and landscape, best defined as poetry in motion.

Taking his cue from the spectacular natural surroundings, landscape designer Bernard Trainor created a garden perfectly attuned to California coastal conditions. From the viewing terrace made of Carmel stone on the beach side of the house, the homeowners can look out toward an idyllic lagoon and revel in their unique location where the Carmel River, Santa Lucia Mountains and Pacific Ocean converge.

coastal soul





With an eye for the right plant in the right place, landscape designer Bernard Trainor reclaims a magnificent Carmel, California, site

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY JASON LISKE



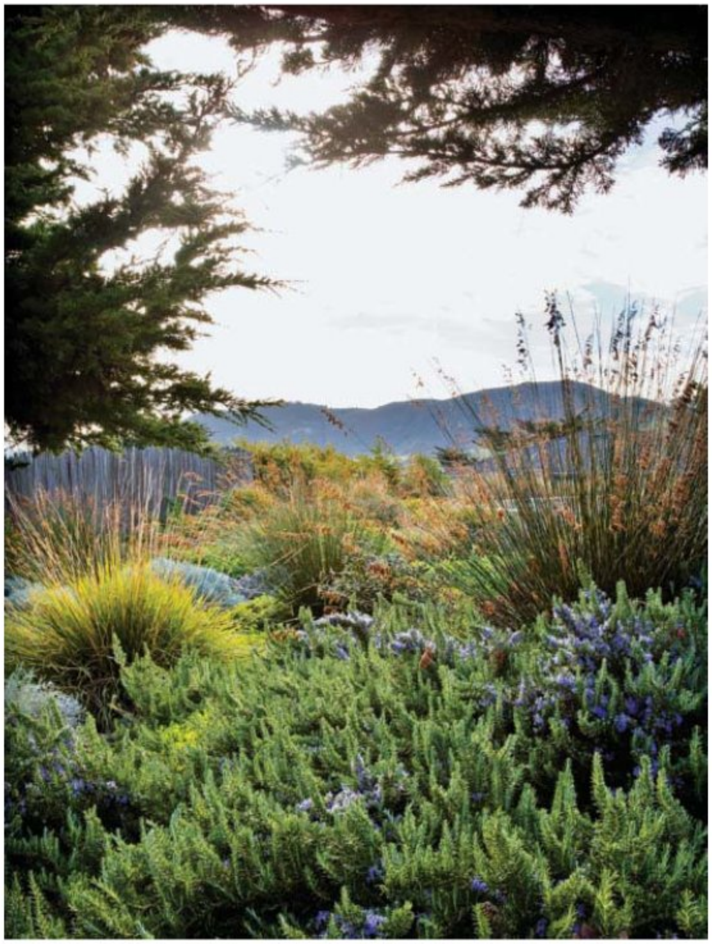
The ocean pulls us to its edge with a primeval force. Toes in the sand, face caressed by sea breezes, we worship the beach as the symbol of idleness and renewal. But as a habitat, the beach is no picnic. The sand we so blissfully let slip through our fingers is nutrient poor, doesn't hold water and is constantly shifting. Winds can be battering. And as anyone who has salted a driveway for snow and ice knows, salt can have a withering effect on plants.

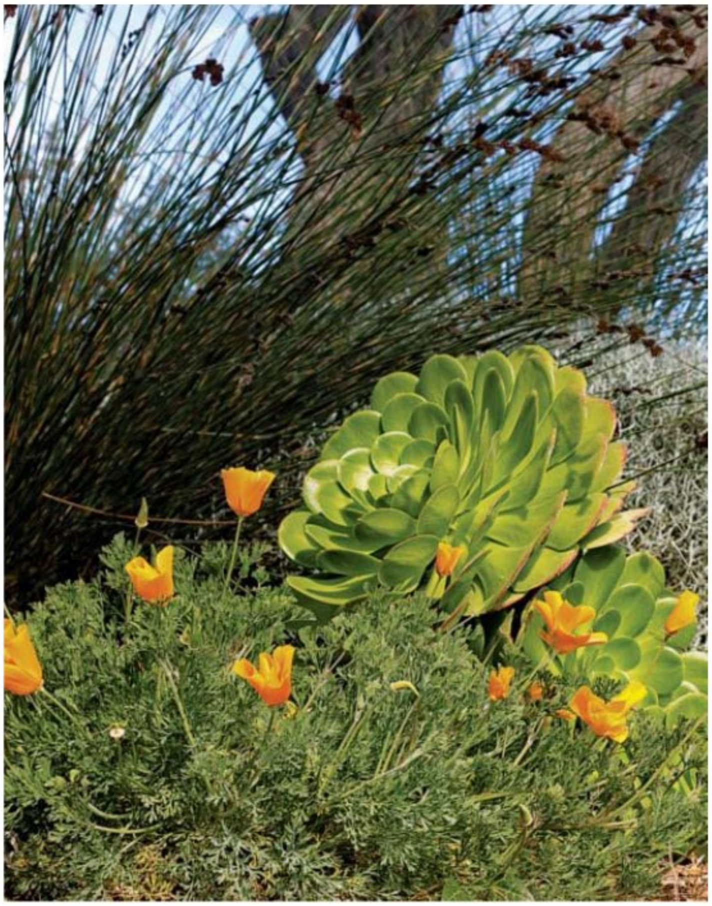
Reclaiming a coastal location — especially one completely overrun with invasive weeds — and creating a garden worthy of its breathtaking surroundings is a daunting task. But landscape designer Bernard Trainor of Pacific Grove, California, near Monterey was "exhilarated" to take on this Carmel Bay project, which he dubbed Rivermouth. The setting could not be more idyllic. Nestled in a geologic and hydrologic nexus where the Carmel River, Santa Lucia Mountains and Pacific Ocean converge, the 1920s cottage was in the midst of careful restoration when the homeowners chanced to hear Trainor give a lecture in San Francisco eight years ago. They were smitten with his philosophy of "grounded beauty," which for Trainor is a combination of pragmatism and poetry — right plant, right place, but with an ear for the "existing vocabulary" of the natural landscape.

"The owners wanted a landscape that appeared to grow from the place, that showed definite human intervention, but in which it was unclear how much and where someone had touched it and where nature took over," explains Trainor. Such nuances are right up Trainor's alley, but the obstacles were not to be taken lightly: "Basically you will get beaten down if you challenge coastal conditions. I come with humility. But I learn from every site and take risks to arrive at new solutions. My approach is: Embrace the place."

The first task was to remove a mind-boggling mass of ice plant (*Mesembryanthemum crystallinum*), classified as a noxious weed in California. Landscape contractor Casey Lyon of Habitat Gardens in Pacific Grove took the earth-friendly yet labor-intensive approach of hand pulling rather than using chemicals. After two years of diligent plucking, one sprig at a time, the ice plant was finally gone. Says Lyon, who still maintains the property, the removal was so successful, "I don't even think about the ice plant there anymore." Which was a more-than-pleasant shock to the biologist who had originally surveyed the site when he made a recent visit. His initial evaluation had found just two lonely Indian paintbrushes struggling to stand firm in a veritable ice-plant sea. Now the landscape is a model of diversity.

The second challenge was stabilizing the beach side of the property, since the dunes there are actively on the move. One tool for anchoring





Opposite: Where once weedy ice plant reigned supreme along steps leading to the beach, natives like California poppy, field sedge (*Carex praegracilis*) and beach sagebrush (*Artemisia pycnocephala*) now hold sway, as well as hold down the dunes. Reclaimed and reconfigured grape-stake fencing not only serves as an anchoring device for shifting sand, but adds an artistic element. **Right:** Plants, both native and nonnative, that are well suited to Mediterranean climates were carefully selected and now thrive at Rivermouth, including **(above)** 'Boule' rosemary and **(below)** thatching reed (*Thamnochortus insignis*), California poppy and succulents like this *Aeonium canariense.*





Like a natural sculpture, a windswept Monterey cypress (*Cupressus macrocarpa*) stands sentinel amidst Pacific reed grass (*Calamagrostis nutkaensis*), *Carex praegracilis*, *Leymus* 'Canyon Prince' and thick-leaved *Aeonium*. In the distance to the left is the lagoon off the Carmel River; to the right, the waves of the Pacific Ocean hit the shore.





the dunes is the curving grape-stake fencing, reclaimed from a previous fence and reconfigured into something both useful and beautiful, creating a sinuous, sculptural element in the garden. But the main anchor is vegetation. As the ice plant came out, it was a dance to stay ahead of the shifting sands by replacing weeds with more appropriate dune-holders like California poppy and California field sedge (*Carex praegracilis*). Trainor calls his approach to the planting fearless, installing 2,500 individual plugs of more than 30 native species. The end result was sure to be spectacular, but it was a tense waiting game for the next six months, watching the small plants slowly grow to fill in the spaces between.

While weeds did pop up (though they didn't last long under Lyon's watchful eye), one of the surprises was how many natives — *Abronia*, *Baccharis* and *Artemisia pycnocephala* among them — also volunteered in the renewed landscape, serendipitously partnering with the installed plants to create what Trainor considers some of the most beautiful combinations on the property. David Fross, owner of Native Sons Wholesale Nursery in Arroyo Grande, which supplied all the plants for the installation, notes that this sort of colonization can happen only if there is a healthy stock of native plants nearby. In this, Rivermouth was supremely lucky. In the Carmel area, the plant communities are fragmented but rich in species, and near this particular property, four or five of these communities "crash together," according to Fross. Once the stiff coastal wind starts swirling seeds around and birds play their part, it's only a matter of time before native species take back their land.

Logically, as Trainor and Fross developed the plant palette for the project, they needed to look no farther than across the street and down the hill for their shopping list. It was an elegantly simple approach — identify the local flora, then take that suite of species, already accustomed to growing together, and apply them to the site, allowing them to naturally respond to a location they've evolved in. Closer to the house, Trainor and Fross also utilized plants from Mediterranean climates in Europe, Australia and South Africa.

In keeping with the "if you build it, they will come" concept, plants weren't the only residents to move back in. Once the site was planted, wildlife joined the party. According to Lyon, the ice-plant landscape was sterile, but now butterflies and other insects abound, and ground birds can be found nesting in the salvia. The new landscape also caused a stir among the human population. A popular walking area — both beachside and street side — the locals took great interest in the progress of the project and tuned into its message.

But the ones who enjoy the site most are certainly the owners, keen gardeners themselves who spend as much time as possible outdoors, strolling through the garden and down the steps to the beach, taking in the views from their terraces, playing with their grandchildren on the native-sedge lawn. To see them reveling in their vital, reclaimed landscape is affirmation of Trainor's goals as a designer. "I start by committing to the place and to the people," says Trainor. "While the vernacular of each site varies, the same design principles apply: Observe the genius of the place, connect with the architecture and respond to the personality of the client. Once you have achieved this, the green aspects and livability just follow. When you add people to a space, it only gets better!"

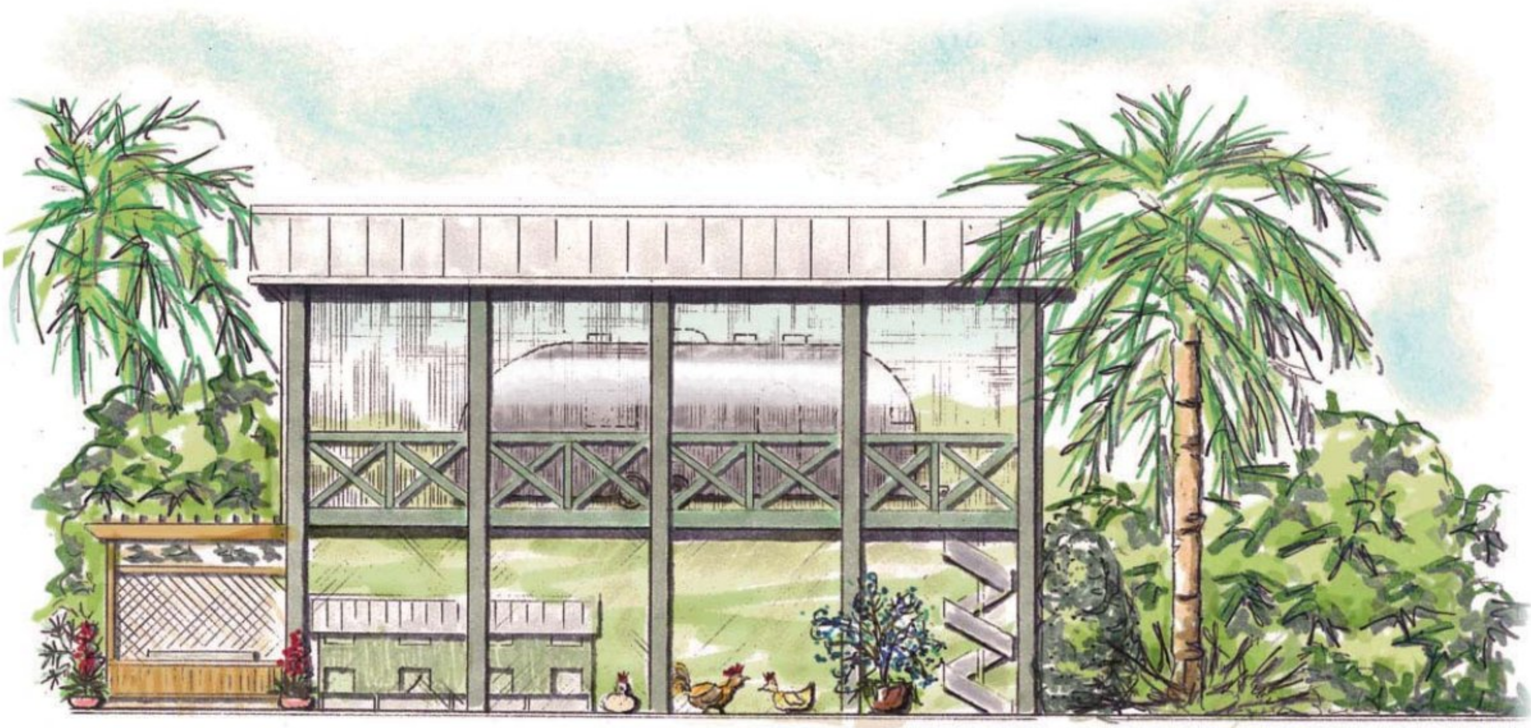
Opposite: The dining terrace at the back of the restored Carmel cottage offers a breathtaking sunset view. Containers add a Mediterranean look and are planted with a lively variety of succulents for color and texture, such as **(above left)** a burgundy kalanchoe and red-edged echeveria. **Below left:** A cozy sitting area along the garden path looks out toward Carmel Point.



The 2008 Oasis Award Winner Is Stylishly Sustainable



An eco-friendly take on a Florida Gulf Coast retreat creates the perfect spot for outdoor entertaining and more.



2008 Winners
Pictured above, Richard De Angelis and Mifflin Hollyday are the winners of the second annual Oasis Award for Outdoor Kitchen Design.

The OASIS AWARD for Outdoor Kitchen Design

Landscape designer Richard De Angelis and business partner Mifflin Hollyday of Dragonfly Design and Detail didn't have to venture far to find inspiration for their Oasis Award-winning design. "We mulled it over for a few months then decided to base our concept in an area we know best – Blue Mountain Beach – where we live."

Choosing their beloved beach community, located in Florida's panhandle between Destin and Panama Beach, may have initially been a tough call, but what to include in their design was not.

"Sustainable living is important to us. So we knew that we wanted to incorporate that in our design. The vegetable garden and chicken coop – promoting the Slow Food Movement – were a must," said Hollyday.

The judges particularly liked that element of this innovative outdoor space.

"This was a very exciting entry," said National Kitchen and Bath Association President Sarah Ann Busby.

Deborah Krasner, author of "The New Outdoor Kitchen," agreed, "The overall design of the project is fascinating because it integrates so many elements of living a good life lightly on the earth."

Another important consideration for the designers – the outdoor-kitchen area. "The kitchen is the centerpiece of this concept. It has to be, since it is the primary cooking area for the family living there," said De Angelis.

So naturally the question begs, if the kitchen is outside, where are the living quarters? "A vintage Airstream trailer!" said De Angelis.

Situated on a beachfront lot, with views of the Gulf of Mexico, is a two-level platform sheltered by a galvanized aluminum roof. The platform is screened in so that the Airstream has porch space. A spiral staircase leads to an area underneath the platform used for raising American Bantam chickens, which provide organic eggs and restful cooing.

"This project represents a new thought process in design. It is future-forward but with a Bohemian atmosphere," said furniture designer Richard Frinier.

Adds chef Art Smith, "I feel that the design represents the way of the future, with eco-friendly use of the Airstream trailer as a prefabricated house and its sustainability with the garden and chicken coop on site as a primary source for food."

The outdoor kitchen and formal dining area are located just steps away from the multilevel platform, with ample room for a family meal or entertaining.

The kitchen itself accommodates multiple cooks and is outfitted with equipment from Kalamazoo's Custom Outdoor Kitchen Collection. This includes Kalamazoo's flagship hybrid grill, ample refrigeration, a wok-ready cooktop, lobster boil, warming drawers and



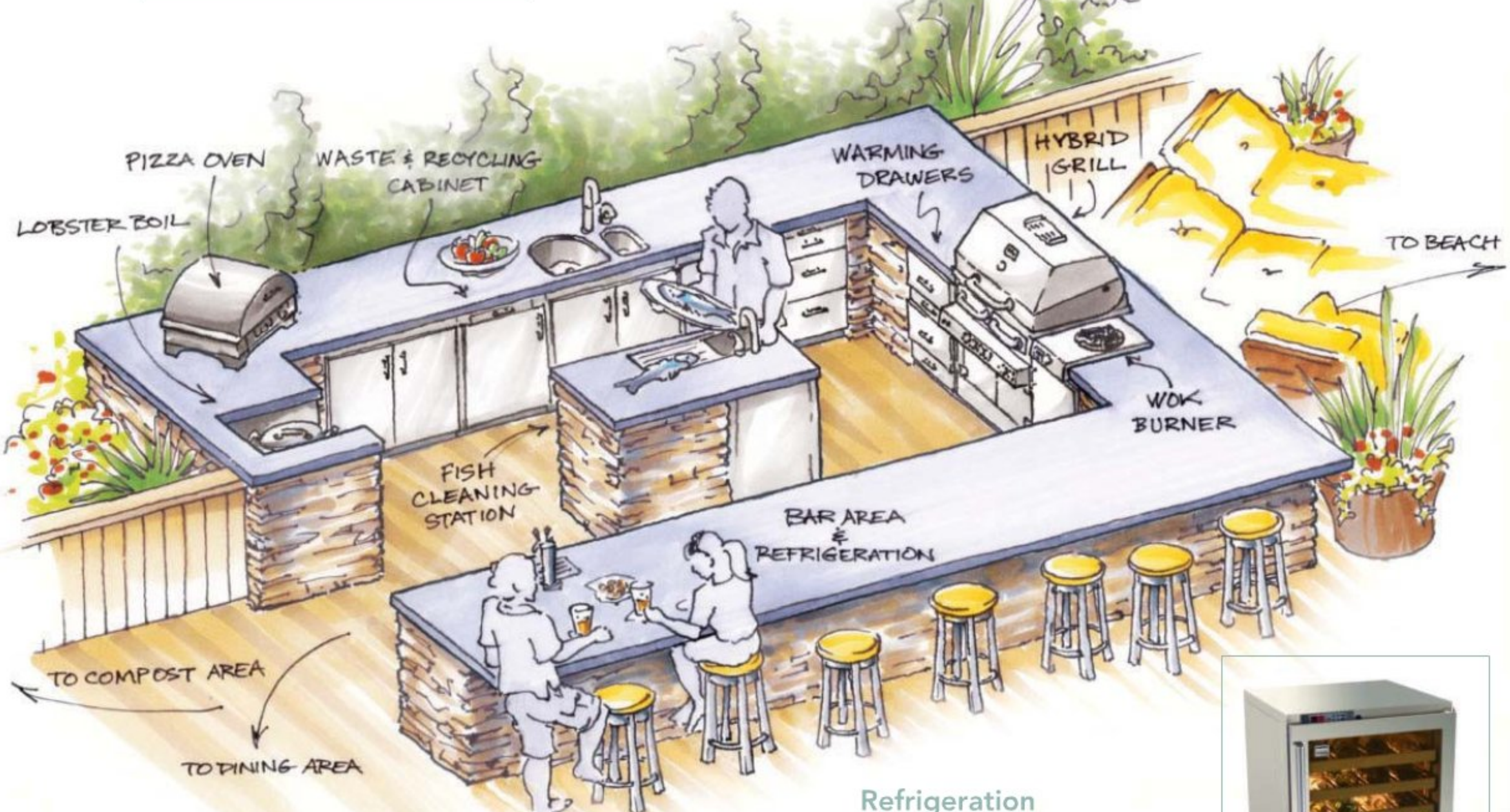
Hybrid Cooking

The Kalamazoo Hybrid Grill at the heart of this winning design supports every outdoor cooking technique as it seamlessly switches between any combination of charcoal, wood and gas cooking.



Outdoor Artisan Pizza Oven

With space for multiple cooks in the kitchen, the pizza oven further expands the possibilities for outdoor entertaining.





Refrigeration

As the only kitchen for the weekend home, the outdoor kitchen features a full host of refrigeration, including a wine chiller, freezer, ice maker, refrigerators and keg tapper.

enough weather-tight cabinetry to serve the family's needs.

"This is a great demonstration of all that an outdoor kitchen can be. And at the same time, it is so practical that the owners use this as their everyday cooking kitchen," said *Garden Design's* Editor Emeritus Bill Marken.

Multiple, distinct seating areas provide perfect spots for intimate conversations, each with a sunset view of the Gulf.

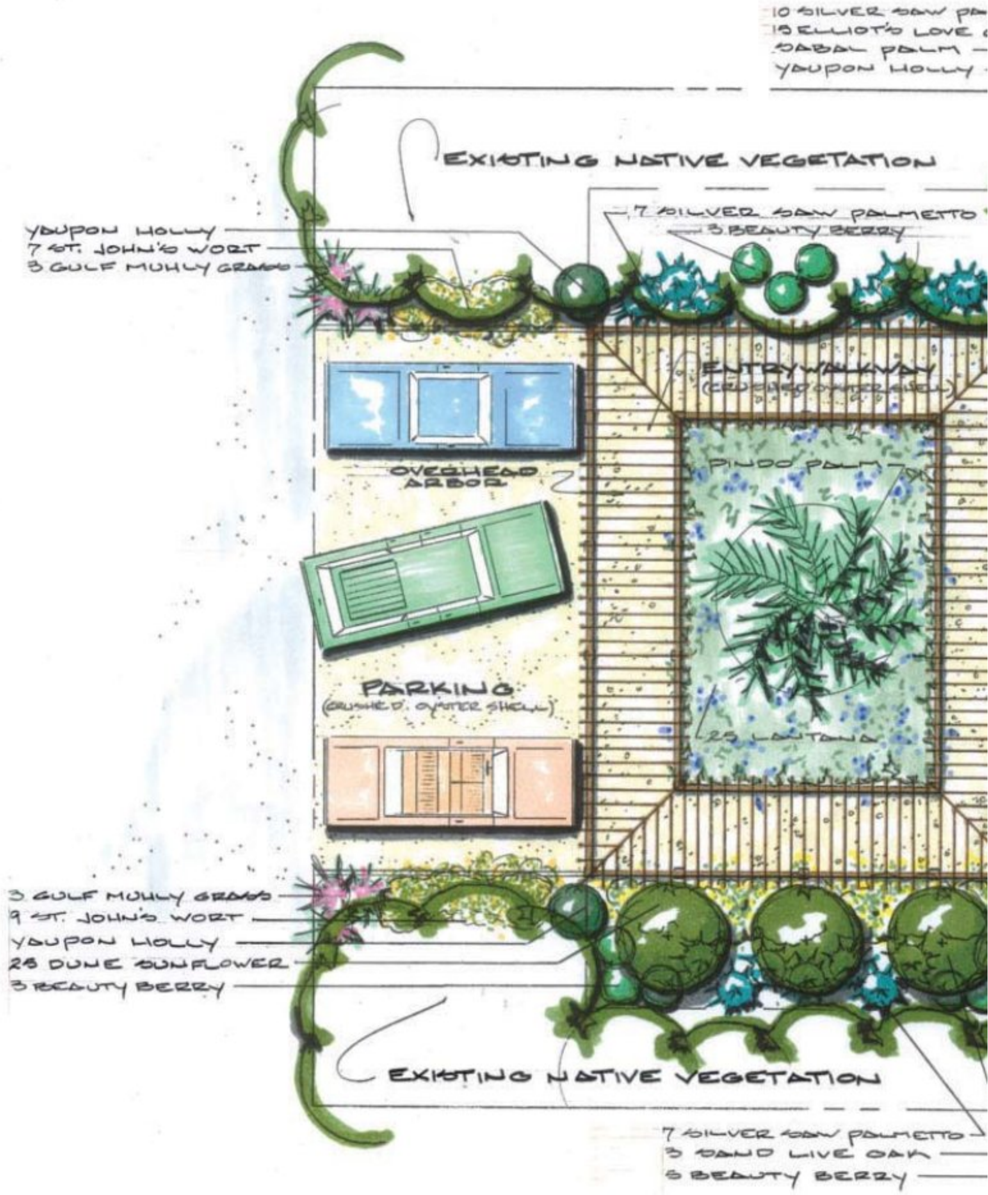
In keeping with the eco-friendly design, walkways and parking are constructed with native materials, including natural stone, coral rock and wood decking. In addition, recycled barrel roof tiles are used to make the ever-popular fire pit.

An inverted ancient Florida cypress tree is a main focal point, used as a cooling water feature that De Angelis said, "makes you feel as though a couple of degrees have fallen off the thermometer."

While certainly not conventional, this concept adds a fun, new twist to an old favorite – the beachfront home – and might be summed up best by landscape architect Mario Nievera: "I find it to be a surprising and enjoyable design."

Visit www.OasisAward.com

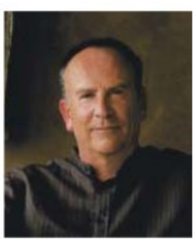
See this year's runners-up and find more information about the only national award focused exclusively on recognizing excellence in outdoor-kitchen design.



Special Thanks to the 2008 Expert Judging Panel



Sarah Ann Busby
NKBA President, CKD



Richard Frinier
Furniture Designer, MA, IDSA, ASFD



Deborah Krasner
Author, *The New Outdoor Kitchen*, CCP



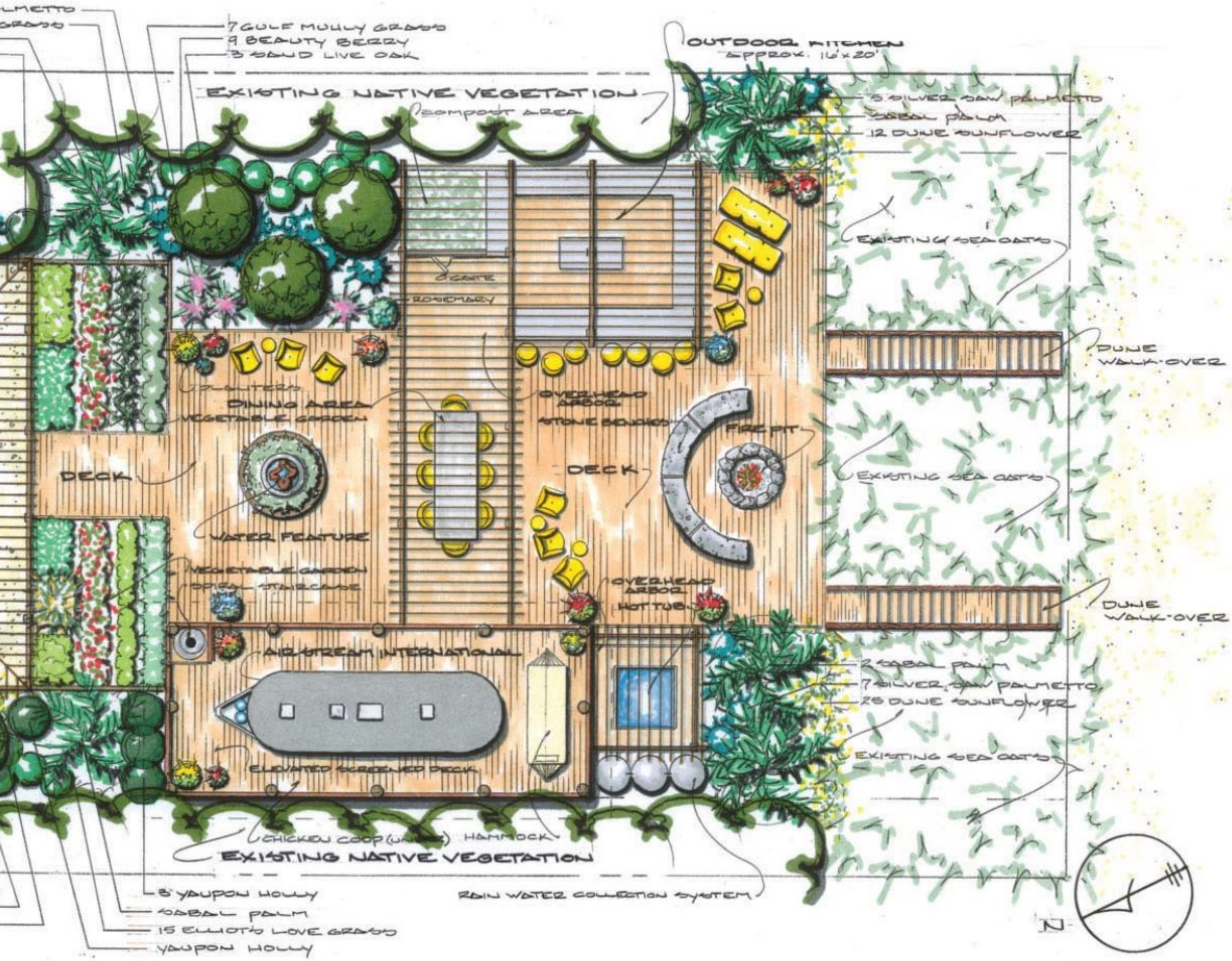
Bill Marken
Editor Emeritus, *Garden Design*, Honorary ASLA



Mario Nievera
Landscape Architect, ASLA



Chef Art Smith
Chef, Author, Restaurateur



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Sign up at www.OasisAward.com to receive information on next year's third annual Oasis Award competition. The winner(s) will be recognized through an announcement in the October/November ASLA Residential Awards issue of *Garden Design* magazine and exposure through *Garden Design* at the 2009 ASLA conference.

For information on designing better outdoor kitchens, visit the professionals section of www.KalamazooGourmet.com.

The OASIS AWARD for Outdoor Kitchen Design

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LANDSCAPES BORN OF CLAY

KATHRYN GUSTAFSON: THE ORGANIC FORMALIST

STORY BY WADE GRAHAM





Left: Gustafson's Seattle-based firm Gustafson Guthrie Nichol Ltd. designed the Lurie Garden at Chicago's Millenium Park. The Lurie is the winner of the 2008 ASLA Award of Excellence in the General Design Category. **Above:** Gustafson herself is the recipient of this year's ASLA Design Medal, in recognition of her more than 25 years of accomplishments.

THE FIRST THING THAT STRIKES YOU ABOUT A KATHRYN Gustafson garden is the liveliness of the ground: It swoops, folds and falls in mounds, banks, crevices and sinuous curves. Covered in close-cut grass or billows of perennials, her landforms feel like nature, like walking through a landscape of undulating meadows, seamed with slowly flowing water. But you're likely to be walking over a concrete parking garage, artfully concealed, since many of her landscapes mask huge urban infrastructure projects.

Best known for such publicly acclaimed projects as the Lurie Garden in Chicago's Millennium Park, the Diana, Princess of Wales Memorial Fountain in London's Hyde Park and Square of Human Rights in Evry, France, the work of Gustafson and her collaborators is the perfect synthesis of post-post-modernist public-landscape architecture: the shaped ground planes, the sophisticated plans with intersections of panels of water, grass and stone with trees and paths laid out in carefully calibrated curves.

But for all the ambition and scale, Gustafson routinely achieves something most of her contemporaries miss: a certain paradoxical modesty and human scale, no matter the size and expense of the project. Her design moves are rarely heroic, or rhetorical, but rather are meant to wow with technical prowess. The garden-ness of her landscapes is simpler, more convincing and more naturalistic, and because of this, they can provide more satisfying and personal experiences of outdoor space. And experience is at the heart of Gustafson's design philosophy.

LEFT: LINDA OYAMA BRYAN

She is interested in creating spaces that draw people to them and through them, in the process creating "ambiences," in her words, "that make you feel a certain way or function a certain way." For example, in Hyde Park, when seen up close, a seemingly simple, circular watercourse set in the lawn reveals surprising changes in the texture and speed of the water. Most days, the memorial is thronged with people walking in the fountain or picnicking on the grass, each having a private experience amid the crowd.

The space shows an impressive balance that has its roots in several sources. First, in Gustafson's childhood in Yakima, located in eastern Washington's high desert plateau, where folded, tawny, grass-covered hills form a backdrop for a river curving through town — a tableau echoed in some form in many of her gardens. "Almost everything in my work," she says, "is based on lessons from nature. I don't think we can re-create it, but we certainly can learn from it."

Second, it has roots in her training. She first studied fashion design in New York City before moving to France at the age of 20. Soon, she found herself captivated by landscape-making and enrolled in The Ecole Nationale Supérieure du Paysage at Versailles, the site of André Le Nôtre's monumental royal gardens that surround the palace of King Louis XIV. Le Nôtre's masterpiece had a big influence on the young American; it's still her favorite garden, and she revisits it every year. What inspires her in it is not what it's typically celebrated for — the gigantic, radial geometry, the stark rationality. "I think that one of the most modern gardens in the world is Versailles — it's fantastically contemporary. My gardens may not be as rectilinear, but I have learned a lot of lessons from historical landscapes."

Deciphering these lessons is central to her practice. By example, she asks: "Why do you like to walk alongside a canal in Europe? What are the three major elements of them?" She answers herself: "First, canals are linear. You know where you're going; they have edges that you can walk on. Second, they have trees that provide shade and dappled light. And last, they have different kinds of smells, vegetation and water." The result is an uncanny ability to make visiting her gardens feel like taking a private journey in a public space, whether along an edge, like the ghost of the old Chicago lakefront represented by the Seam in the Lurie garden, or through a space that challenges how we segregate the built environment from nature, as in the whimsical and enigmatic Gardens of the Imagination in Terrasson la-Villedieu, France.

After receiving her diploma in 1979, Gustafson opened an office in Paris. Her first commissions were for government transportation projects such as tunnel entrances, reservoir tailings and expressway interstices — seemingly random, lifeless spots that she reworked into dramatic, flowing compositions of shaped, grassy ground. These led to arresting work at corporate headquarters for L'Oréal, Shell and Esso in France. From there, her career skyrocketed. Today, she splits time between homes in Seattle and Paris, and partner firms in Seattle and London. She is an American who holds French nationality and considers both Paris and Seattle home — a uniquely hybrid outlook that shapes her work. "The best way I can explain it is my moral education is American and my intellectual education is French," she explains.

The third source of Gustafson's art is the design process itself, which begins with models she hand-sculpts in clay and that later are translated into computer software to guide construction. The spirit of Isamu Noguchi, the seminal Japanese-American sculptor (who, not coincidentally, also made powerful gardens), is close in these models, as is that of Polish sculptor Igor Mitoraj, who first urged Gustafson to take her modeling seriously and gave her the tools to do it.

The unadorned clay models are precise, perfectly smooth, monochrome reliefs that look as though they could be still photographs of rippled water or human flesh, and are in many ways the purest form of her vision. It's more than an analogy. Gustafson is keenly aware of the relationship between landform and the body. "I think it's because it is organic and we're organic; we're basically made of the same stuff. I think that part of my fascination with it is that it's so connected to who we are," she says. "Everybody touches the land, you walk on it, so it's your immediate first connection. If somehow you can translate your concept



The Seam, a raised wooden boardwalk, bisects the Lurie Garden. The Light Plate, on the left, features perenial plantings designed in collaboration with world-renowned plantsman Piet Oudolf.

through that connection, then creating the space only gets heightened by the other objects," such as trees, plants and built features.

Since Gustafson's first round of models are of clay, not cardboard or paper, they give the gardens a certain "thickness." This is also what makes her work akin to the American Land Art movement of the 1960s and 1970s — yet hers is more feminine, less interventionist, less about sticking things (like Cadillacs or rusting steel plates) into the ground or scraping it with bulldozers, than in realizing the ground's potential to evoke emotion in us as we walk across it.

People from Seattle to Amsterdam to Beirut love the results. She has won piles of awards (including the 2008 Design Medal from the American Society of Landscape Architects in honor of her more than 25 years of exceptional accomplishments), has projects underway from Singapore to the Persian Gulf and has become landscape architecture's equivalent to star architects Frank Gehry and Renzo Piano (with both of whom she has collaborated). This September, at the Venice Biennale, she unveiled a 2.4-acre garden, unprecedented for the Italian art exhibition, which she calls "an advertisement for landscape architecture." It makes her case that landscape architecture is an art form — the biggest one, since, as she points out, the whole world is made up of landscape, and that it has come of age.

LINDA OYAMA BRYAN

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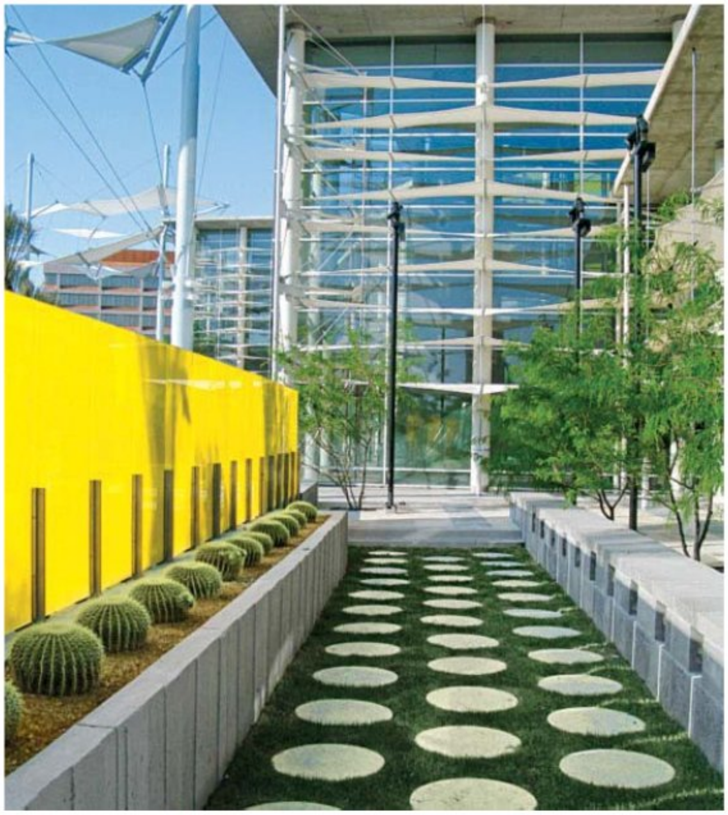
landscape

OUTDOOR PERFORMANCE

MARTHA SCHWARTZ SETS THE STAGE AT ARIZONA'S MESA ARTS CENTER

STORY BY VIRGINIA SMALL





Left: Spanning the length of the Mesa Arts Center landscape, the Shadow Walk serves as a north-south passageway and an outdoor lobby for its theaters and other venues. The canopy above does double duty as art and a welcome respite from the hot Arizona sun. Everywhere there are places to sit or explore one's own performance skills. **Above:** The project's cast of characters includes an innovative mix of materials, forms and textures that contrast and collaborate.

COURTESY MESA ARTS CENTER (2)

A DYNAMIC NEW LANDSCAPE IN DOWNTOWN MESA, ARIZONA, has gained the city some well-earned bragging rights. Opened in 2005, the landscape by Martha Schwartz Partners is an essential part of the new Mesa Arts Center — a complex of performing and visual-arts venues located literally at the junction of Center and Main. The feisty urban oasis now draws flocks of residents and tourists to the core of the city to explore, linger and have a good time. In the process, the landscape has quickened the pulse of the city and stands as a vigorous example of how landscape architecture can help pull together a community.

Johann Zietsman, Mesa Arts Center's executive director, says the

common refrain of first-time visitors is awe-struck admiration. "I hear people say all the time that they've never seen anything quite like this. It's not just a complex of buildings; it's an environment," Zeitsman explains. To underline the success of this project, Schwartz's team took the American Society of Landscape Architects' 2007 Honor Award in the General Design category.

Since its founding in 1878, Mesa — one of the most populous suburban cities in the United States, now with 460,000 residents — has come a long way. Growing at a gallop, this once-rural town 15 miles east of Phoenix was succumbing to the vacuity that often results from mega-sprawl. While newly developed areas were thriving, its downtown had become a no man's land of urban blight, and the city, despite its size, was grappling with an identity crisis.

Mesa's civic leaders decided to take things into their own hands. After much deliberation, they made the bold move of enlisting a world-class design team — including BOORA Architects of Portland, Oregon, DWL Architects + Planners of Phoenix and Martha Schwartz's Cambridge, Massachusetts, firm — to create a $97 million arts complex intended to reinvent the city's central core and embody the community's optimism for the future.

Schwartz notes that in their efforts toward a visually and socially vibrant nucleus that would transform the city center and accommodate large events as well as smaller gatherings, the team explored at least a dozen schemes. Finally, they landed on the theme of the geode, a central framework with a defined exterior and a magical gem at its inner space, explains Schwartz.

For all the high talk, the geode model has translated into a project that is fun, smart and completely effective: Whimsical, highly patterned, multilevel and abstract, the landscape acts like a stage, weaving together indoor and outdoor spaces and the new collection of performing and visual-arts venues, fostering at every juncture an atmosphere of experimentation and discovery. "We wanted to encourage a sense of play because everyone — kids and adults — likes to play," says Schwartz, long known for her bold cityscapes. "We wanted to offer a wide variety of choices for how people might want to spend their time and to actually encourage people to act out, to get on stage and be performers."

The most immediately compelling aspect of the landscape is the Shadow Walk, a grand curving passageway that spans the 7-acre site from north to south and serves as both an expansive



Like players on a stage or a desert abstraction, a row of vertical cactuses dramatically emerges from a mulch of crushed red glass, set against the backdrop of a sky-blue wall.

COURTESY MESA ARTS CENTER

plaza and an outdoor lobby for four theaters on one side and visual-arts and educational venues on the other. On a functional level, it was designed to mitigate the effects of Arizona's intense sunlight and heat. Statuesque trees, planted in arcing formal lines, and several inventive canopy structures shade and cast intriguing shadows along the 700-foot-long promenade. Here, as throughout the site, asymmetrical organization prevails, tying everything together with a structure that is both highly innovative and practical. Zietsman calls the relationship between the walk and the buildings' exteriors "a kind of permeable skin," given that the glass walls help blur the line between inside and outside. Visitors make their way through the well-shaded promenade en route to the various venues, past glass alcoves that function as getaway spaces for sitting or lying on carpets of turf grass. At the same time, these niches serve as mini-stages open to improvisation. The center's landscape also blends comfortably with surrounding streetscapes, doubling as a passageway through downtown.

Parallel to the Shadow Walk, a multilevel, 300-foot-long arroyo flows through the site like a gentle stream, paying homage to traditional Southwestern arroyos — those deep, banked gulches that accommodate the periodic heavy rains and flash floods common in the region. Here, over and around styled linear boulders,

visitors spending a lunch hour or a lazy afternoon or evening in the plaza are often found dangling their feet in the water or sitting along the arroyo's edge.

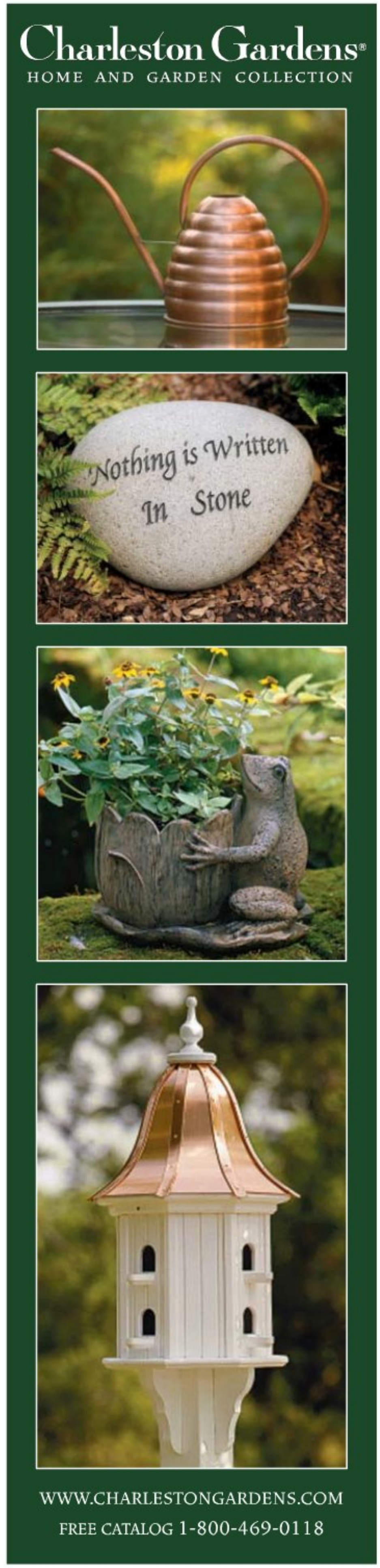
"I think there ought to be a variety of ways that people can use things so they can, in a way, create their own relationship to space," says Schwartz. So at the Mesa Arts Center, Schwartz has made sure that virtually every aspect of the design flip-flops in function. Reminiscent of the water features at Villa Lante near Viterbo, Italy, a 16th-century Mannerist garden famous for its water features, Schwartz's Banquet Table is a long stainless-steel structure cut with slots, which allows a rivulet of water to meander by. But while the combination of steel and water provides enchanting reflections and focal points in the overall design, there is never a day when someone doesn't notice just how inviting it is and leans or sits on its long slab.

The landscape echoes the abstraction expressed in the center's architecture, which incorporates jagged angles, slanted walls, sloping roofs and a varied palette evocative of the desert. To mimic the character of Arizona's Sonoran Desert, Schwartz's team chose indigenous and sustainable materials as much as possible. Paving materials include crushed gravel and brick. And colored crushed glass makes stunning ground layers for patterned plantings. Meanwhile, plants are everywhere, enlisted in the theatrical undercurrent. Sculptural cactuses sited in front of a backdrop of brightly colored glass panels seem to be on stage themselves. Along with an intentionally limited number of desert natives and other drought-resistant plants, the forms and textures of a heavy concentration of trees — including towering Canary Island date palms, palo verde trees, Italian cypresses, honey locusts and jacarandas — all play roles in the design.

In a testament to the civic pride that the Mesa Arts Center has generated, Zietsman says it has become the city's physical icon, both for its landscape and the architecture. Images of the center are featured in tourist publications. Wedding parties frequently choose it as a backdrop for photos, and it's been drawing more and more visitors downtown, fueling economic development. "They were brave, and they took risks, and they were determined," says Schwartz, impressed by how forward thinking the members of Mesa's city council were as they embarked on the project. By taking the visionary leap of commissioning an imaginative gathering place, Mesa's leaders have put their new town center indelibly on the map.


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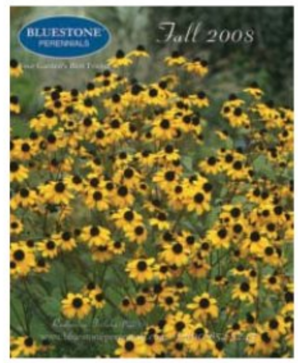
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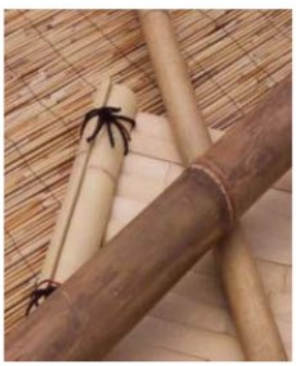




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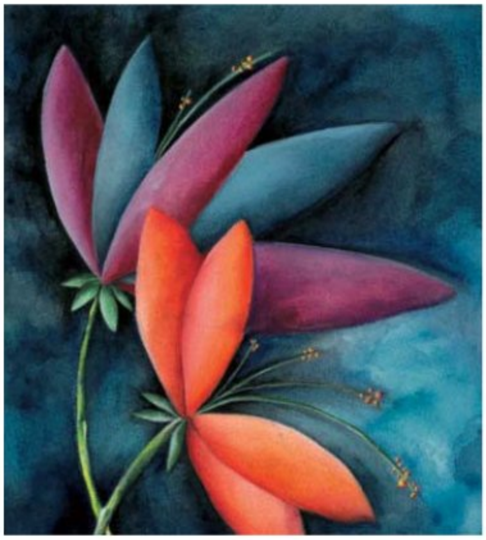


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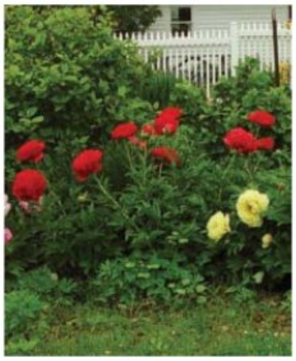
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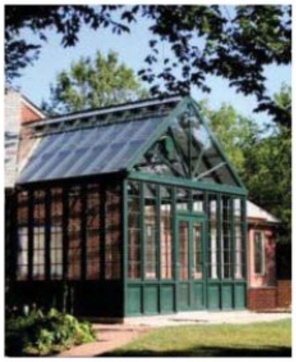


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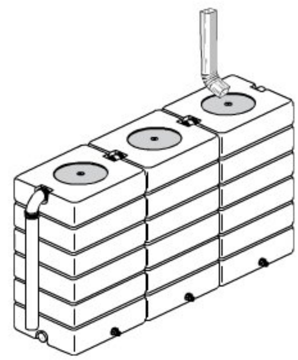
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on design

PAUL KEPHART'S INSPIRED NATURALISM

Design firm Rana Creek Habitat Restoration and its founder Paul Kephart **(below)** have been collecting kudos for their undulating, eco-sound, living roof on the California Academy of Sciences in San Francisco **(bottom)**, which is aflutter with wildlife and brimming with native plants, such as coast buckwheat (*Eriogonum latifolium* ssp. *grande* 'Rubescens') **(right)**.







The 2.5-acre "living roof" atop the just-opened California Academy of Sciences in San Francisco, California, has been winning high praise for the ecological design firm Rana Creek Habitat Restoration, based in Carmel Valley, and its ebullient founder Paul Kephart. This undulating wonderland is alive with bees, butterflies, birds and plants, and it grandly illustrates Kephart's philosophy. Landscape designs should be useful, energywise and beautiful, yes. But they also should inspire reverence for the natural world. — Virginia Smith

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Q: How did you end up doing what you're doing now?
A: I studied the flora of California as an avocation. Then I met Dave Packard, the co-founder of Hewlett-Packard, just a brilliant scientist and also a bohemian, and a lot of my inspiration was because of his mentorship.
Q: Did you work for him?
A: He bought properties, and I worked on different restoration projects on them.
Q: Did you learn any of this in school?
A: The only class I took in college was called Ecology. That was it. I knew I wanted to paint and be in ecology.
Q: How are they connected?
A: If you want to create habitats and systems, you have to be able to develop complex concepts and visualize them.
Q: Do you ever get discouraged about how far we are from true sustainability?
A: We could talk environmental doom and gloom all day long, but I see businesses getting green, and with the restoration and green-building movement, those businesses are thriving. As a developer said to me recently: "Paul, green is the new black. This is how we stay out of the red."
Q: So take me up on the roof at the Academy of Sciences.
A: I'm just awestruck. Flowers are blooming. Songbirds are nesting. It's a field of dreams.

CLOCKWISE FROM TOP LEFT: COURTESY PAUL KEPHART; SAXON HOLT; TIM GRIFFITH, CALIFORNIA ACADEMY OF SCIENCES